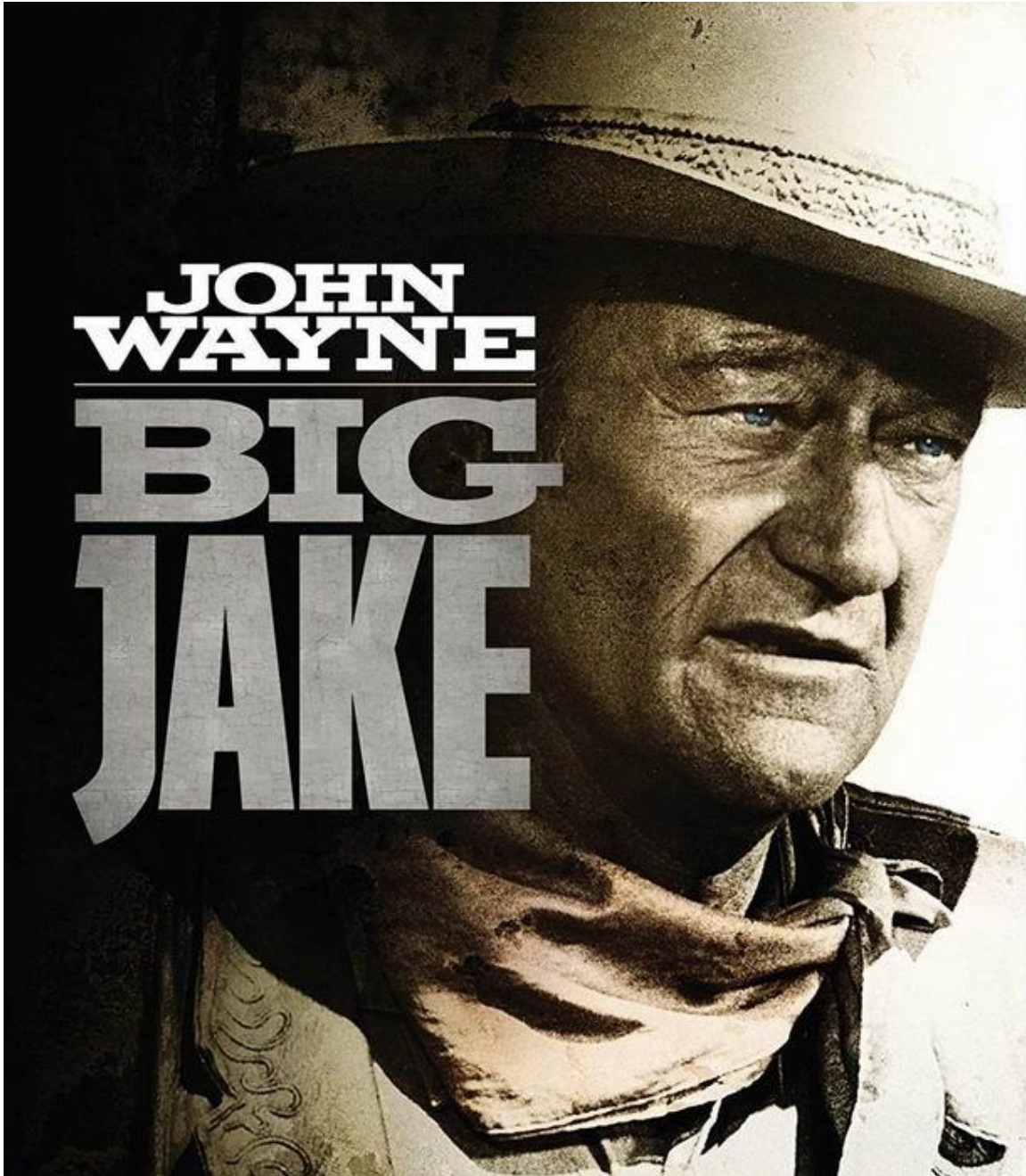


# BIG JAKE

Music  
BY  
Elmer Bernstein



The following is a cue rundown descriptive analysis of Elmer Bernstein's energetic score to the 1971 John Wayne movie, BIG JAKE. The

1 hour & 50 minute pic (released May 26, 1971) did well for box office standards in 1971: It grossed \$8 million and was #10 for that year. It paired Wayne with the terrific chemistry between him and Maureen O'Hara (though only in the beginning of the movie). It also starred Richard Boone as the villain John Fain (what ever happened to the hero-Paladin days?!) who kidnaps Martha McCandles' (O'Hara) son for hefty ransom at the turn of the century (19<sup>th</sup> into the 20<sup>th</sup>!) in west Texas near the Mexico border. Her ex, Jacob "Big Jake" McCandles (the Duke), comes with his sons James (Patrick Wayne) and Michael (Christopher Mitchum), Indian friend Sam Sharpnose (Bruce Cabot) to make things right (kill the bad guys and return Little Jake safely).

Is it a *classic* western? "Not likely." Is it a solid John Wayne western with good action, interesting characters, and a terrific music score? "Yup." I personally consider Bernstein's score to be in the same top-notch league as his earlier (better known score & movie) *The Magnificent Seven*. It is a rousing, vitality-filled score, a testament to Bernstein's inspiration and abilities.

The full score and copy of the sketch score (at least in part) is in Box 928 of the CBS Collection at UCLA Music Library Special Collections. The movie was produced by Cinema Center Films that apparently was an offshoot of the parent company, CBS. The orchestrations were marked on the "Main Title" title page as "S H" (Jack Hayes and Leo Shuken). Thank goodness for these orchestrations because the four-stave sketch in Bernstein's own writing is a bit difficult and faded to read at times. Besides, the sketches are truly "sketchy" at points—not enough detailed information about the instrumentation. In my opinion, I think Bernstein really had to rely on these two excellent orchestrators (whom he worked with before) to fully dimensionalize the score. However, the Hayes & Shuken handwriting is not always legible as well! My notes are quite incomplete, but the score deserves a rundown.

As a reference cd, I will use the Prometheus PCR 512 Limited Edition (3000 copies), album produced by Ford Thaxton (who produced the Twilight Zone 4-cd set) and executive producer Luc Van de Ven of Belgium. Tim Edwards, incidentally, provided the mono source tapes (from the CBS Collection) and made digital transfers. I will also reference the vhs-video of the movie now and then since unfortunately there is presently no dvd-video of the movie in which to provide precise Chapter minute/second timings.

<https://www.youtube.com/watch?v=SmexRUCDjKo>

## BIG JAKE

“Main Title” M-101 (CCF 205). 4/4 time.

Initial instrumentation: Flute, piccolo, 2 alto saxes, oboes, Bb clarinet, Eb clarinet, bass clarinet, 2 bassoons, 4 horns, 2 Bb trumpets, 2 trombones, tuba, drums, snare drum, tom toms, wood blocks, susp cymbals, marimba, bass drum, vibes, piatti, tambourine, pianos (“straight” or “regular” and “tack”), harp, banjo (“Tedesca” or “Tedesco” is indicated), 2 guitars, “BF” (probably Bass Fender), 12 violins, 4 violas, 4 celli, 4 basses.

On the sketch title page, Bernstein writes “Bounce type rthm—Banjo rthm” just below the 2<sup>nd</sup> staff where he marked “muted tpt.” Above the bottom 4<sup>th</sup> staff he writes “tuba.” Above the 1<sup>st</sup> (top) staff is a circled x (three uncircled x’s follow in that bar) with an arrow pointing to it and “Fade In C.C.F. Logo” written above. On the upper right part of the page is written, “12 Fr click. 4 Bars 4/4 = 8. Met. 120.” On the upper left margin is written “Big Jake” and right underneath “CCF #205.” Rubber-stamped is also CCF 205.

On the 33 stave orchestrated page, the 11<sup>th</sup> bar from the top is trumpet I marked “muted solo.” On the 16<sup>th</sup> staff is the tuba line that sounds mf the Great octave register Bb quarter note (followed by a quarter rest) down to the F quarter note (followed by a quarter rest), repeated next two bars. The basses follow the tuba line but played pizzicato. After an 8<sup>th</sup> rest, the muted trumpet plays mf a “Rip” ascent (although, upon close listening, I do not hear any rapid gliss ascent) and then plays three two-note figures (each figure crossbeam connected). So we find Line 2 D dotted 8<sup>th</sup> to D 16<sup>th</sup> figure to next figure of C dotted 8<sup>th</sup> to C 16<sup>th</sup>, and then Bb dotted 8<sup>th</sup> to Bb 16<sup>th</sup>. After a quarter rest in Bar 1, the banjo strums on “Bb” to “F7(no 3)” to “Bb.”

SLIDE  
OF #705 OCT 205 M101  
FADE IN  
C.B.F. LOGO  
MAIN TITLE

12 CR CO  
4 BARS  $\frac{1}{4} = 8$   
MET. 120

WUBA 2.10  
BOUNCE TYPE RHYTHM  
BASS RHYTHM  
TRAP

(FAST) ← RED  
E.I. 1ST  
SLIDE - 1909 ← PENCIL  
GOLDEN ERA - ENGLAND  
NARR: —

SLIDE CHANGE  
- SHOT FIBER  
SLIDE CHANGE  
TO FIBER  
SLIDE CHANGE  
6 TIMES  
SQUARE - HOLD -  
SLIDE CHANGES  
TO SHOT FIBER - HOLD  
TAUSE MARKS

Big Take

PF-79-

In Bar 2, the trumpet plays the F up to Bb tenuto half notes to. In Bar 3, after a quarter rest, the trumpet plays rising quarter notes F-Bb-D (d'' or Line 2 register) to (Bar 4) Eb 8<sup>th</sup> to D quarter note to C 8<sup>th</sup> tied to half note. Back in Bar 2, two alto saxes (marked "Corny!") at the end of Bar 1 before the bar line) start to play another two-bar phrase line. After a quarter rest in

Bar 2, they play a “rip” to Bb/D (alto sax II plays Bb, alto sax I plays D) staccato quarter notes to Bb/D staccato 8<sup>th</sup> notes to C/Eb tenuto quarter notes to Bb/D tenuto 8<sup>th</sup> notes tied to half notes and 8<sup>th</sup> notes in Bar 3 (followed by an 8<sup>th</sup> and quarter rest). In Bar 2, the snare drum (also marked “Corny”) beats quarter notes on the 2<sup>nd</sup> and 4<sup>th</sup> beats repeated next bars. The banjo strums Bb on the 2<sup>nd</sup> and 4<sup>th</sup> beats (repeated in Bar 3) to (Bar 4) “Cm7” on the 2<sup>nd</sup> & 4<sup>th</sup> beats. In Bar 4, after a half & 8<sup>th</sup> rest, the alto saxes play Eb/G quarter notes to F/Ab 8<sup>th</sup> notes tied to half notes in Bar 5 and tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest).

In Bar 5, after a quarter rest, the muted trumpet continues the melody line on Eb dotted 8<sup>th</sup> to Eb 16<sup>th</sup> to next such figure on D-D to next figure of C-C to (Bar 6) F up to C half notes to (Bar 7) , after a quarter rest, A-Bb-C quarter notes to (Bar 8) D whole note. The banjo strums on F in Bar 5.

In Bar 6, after a quarter rest, the alto saxes play what appear to be (according to the sketch page) A/C quarter notes to B/A 8ths to D/G quarter notes to E/F 8ths tied to half notes and 8<sup>th</sup> notes in Bar 7. It is in Bar 7 that the narrator (I believe George Fenneman of “You Bet Your Life” fame with Groucho Marx) begins his montage description of the ever-changing images unfolding on the screen. He starts by saying, “1909, the Edwardian Golden Age.....” Above that bar in the sketch is written in red “(East)” and then below it is written “F.I. 1<sup>st</sup>” (I guess “Fade In”) and then below that “Slide-1909” (referring to the start of sepia-toned slide photos) and below that “Golden Era-England” and finally below that “Narr:----.”

In Bar 8, the Bb maj (Bb/D/F) tonality returns (as in Bars 2-3 especially). AS the trumpet plays the D whole note, the alto saxes play (after a quarter rest) D/F quarter notes to D/F 8<sup>th</sup> notes to G/Bb quarter notes to (unclear) to (Bar 9) G/Bb 8ths (followed by an 8<sup>th</sup> rest) to Ab/C quarter notes tied to half notes (F min tonality of F/Ab/C). Tubas and CB play in Bar 8 the Bb down to F quarter notes (separated by quarter rests) to (Bar 9) Bb-Ab-G quarter notes (quarter rest on the 4<sup>th</sup> beat) to (Bar 10) C quarter (followed by a quarter rest) up to F quarter note (with rest) to (Bar 11) C quarter (with rest) down to F (rest) to (Bar 12) Bb quarter (rest) down to F quarter (rest).

205 11-101 MAIN TITLE F. L. 14  
 431

Handwritten musical score on crumpled paper. The score is for a large ensemble, including:

- Alto Saxophone
- Flute
- Clarinet
- Trumpet
- Baritone
- Trombone
- Drum
- Piano
- 4 Bass

The score is written in 4/4 time. The key signature is one flat (B-flat). The tempo is marked "Moderato". The score includes various musical notations, including notes, rests, and dynamic markings. The word "Cresc." is written above the trumpet line in Bar 9. The word "Solo" is written above the trumpet line in Bar 10. The word "Pizz." is written below the bass line in Bar 11. The word "Big Take" is written in large letters at the bottom of the page.

In Bar 9, after a quarter rest, the trumpet plays F dotted 8<sup>th</sup> to F 16<sup>th</sup> figure to next figure on Eb-Eb to D-D to (Bar 10) F 8<sup>th</sup> to Eb quarter to G 8<sup>th</sup> tied to half note. After a quarter rest in Bar 11, the solo trumpet line now

play the three figures as triads (?). There is no indication on the sketch if they are 3 trumpets. I doubt it since the orchestrated pages indicate only two trumpets (I do not happen to have orchestrated notes on these bars in orchestrated pages 2 & 3, only 1, then starting again on page 4-22). On the sketch is indicated Gb/Bb/Eb (Eb min 1<sup>st</sup> inversion) dotted 8<sup>th</sup> note to same as 16<sup>th</sup> notes to next figure on F/A/D (D min 1<sup>st</sup> inv) to F/A/C (F maj root) to (Bar 12) unison F whole note. The audio source suggests that it is still only the solo trumpet on the top line.

In Bar 10, after a half & 8<sup>th</sup> rest, the alto saxes play C/Eb quarter notes to Bb/D 8ths tied to 8ths in Bar 11 to G/Bb quarter tied to half notes. In Bar 12, after a quarter rest, they play Bb/D quarter notes to C/Eb 8ths to A/C quarter notes to Bb/D 8<sup>th</sup> to (Bar 13) Bb/D quarter notes on a gliss (:25) up to D/F dotted half notes. In Bar 14, after a quarter rest, they play Bb/D 8<sup>th</sup> staccato notes (with 16<sup>th</sup> rest) to A/C# staccato 16ths to Bb/D staccato 8ths to tenuto D/F quarter notes to C/Eb 8ths tied to dotted half notes & 8<sup>th</sup> notes in Bar 15 (followed by an 8<sup>th</sup> rest). Then the alto saxes are tacet until Bar 35.

In Bar 13 (page 4 orchestrations), after a quarter rest, the solo trumpet play D dotted 8<sup>th</sup> to D 16<sup>th</sup> figure to next figure on C-C to Bb-Bb to (Bar 14) F up to B tenuto half notes. The banjo strums on Bb in both bars. In Bar 15, after a quarter rest, the trumpet plays C-C to Bb-Bb to A-A figures (the banjo strums F7 to Cm7 to F7) to (Bar 16 at :31) Bb quarter note, followed by a quarter & half rest. Then the open trumpet II plays rising quarter notes staccato mf < Bb-C-D as the music changes to a new bouncier phrase played tutti. Here the narrator just finished referring to Albert Einstein and how science has brought us the wonders of the modern world (slides of automobiles, planes, etc are shown).

In Bar 16, after a quarter rest, the flute/oboe/Eb clarinet/bass clarinet/xylophone/ tack piano also play rising quarter notes Bb-C-D (Lines 3 for flute/piano, Line 2 for the rest). Horns play Bb/D to C/Eb to D/F quarter note dyads. "Open" trombones play F/Ab to Eb/Bb to Ab/C (c' or middle C). The guitar strums the Bb Dom 7<sup>th</sup> (BB/D/F/A) to I believe C min7 (C/Eb/G/Bb) to I believe the D half-dim 7<sup>th</sup> (D/F/Ab/C) quarter note chords. After a half rest, the harp plays the Bb half note and rising gliss on Bb-C-D-Eb-F-G-Ab, etc. The tuba and pizz CB play contrary motion (descending) quarter notes Bb-Ab-G-F.

(2)

SLIDE CHANGE TO P.D. EINSTEIN (SILENCE)  
NARR: —

SLIDE CHANGE TO TECHNICIAN ELECTRICITY

SLIDE CHANGE TO SOLITE BOARD

13 14 15 16

SLIDE CHANGE TO SHOT OF AUTO

SLIDE CHANGE TO ANOTHER AUTO

SLIDE CHANGE TO AIRPLANE

SLIDE CHANGE TO ANOTHER AIRPLANE

SLIDE TO ELEVATED AIRCRAFT CARRIER

(15) 18 19 20

STR - ITALIAN OPERA STYLE

SLIDE CHANGE TO LASHES (SILENCE)  
NARR: —

SLIDE TO BARRUSO  
"SINGING AT ME"

SLIDE TO TOSCANNI  
"CONDUCTING"

(16) 21 22 23 24

PF-784

In Bar 17 (page 5) the jaunty melody line (piccolo plays now instead of the flute) starts on Eb staccato quarter note (followed by an 8<sup>th</sup> rest) to staccato Bb 8<sup>th</sup> up to staccato Eb quarter (with 8<sup>th</sup> rest) to Bb staccato 8<sup>th</sup> to (Bar 18) Eb down to Bb staccato 8ths (crossbeam connected) to G up to Bb staccato 8ths (crossbeam connected) up to Eb staccato quarter note (followed by a quarter rest). In Bar 19, the melody continues on D quarter (8<sup>th</sup> rest) to C# 8<sup>th</sup> to D quarter (8<sup>th</sup> rest) to C# 8<sup>th</sup> to (Bar 20) D-Bb 8ths to F-

Bb 8ths up to D quarter (followed by a quarter rest, ending that particular melody line). Other instruments (tuba/CB) play the rhythm on Eb down to Bb, Eb down to Bb 8ths (with 8<sup>th</sup> rests between the notes) in Bar 17, and so forth. Violins play Line 1 Eb/G whole notes tied to next bar, and so forth. The tied violins are not notated in the sketch but marked as “stgs” and then underneath “doubled feeling.”

In Bar 21 (:41) on the sketch page, Bernstein wrote “Str-Italian Opera Style” on the 2<sup>nd</sup> staff, and on the third staff is marked “Fmin7.” In this part of the movie, the narrator states, “Culture and refinement had arrived on the East coast of America. Caruso was singing.....”

After a quarter rest in Bar 21, the flute/oboe/bass clar/violins/viole/celli play the Met melody of Line 2 E (Line 3 for the violins, Line 1 for the viole/VC) tenuto quarter note up to tenuto F half note tied to half note next bar to G-G 8ths (crossbeam connected) to Eb-F 8ths (crossbeam connected) to (Bar 23) Ab dotted quarter note to G 8<sup>th</sup> to G half note tied to quarter note in Bar 24. Then they play Bb quarter note to Ab-G 8<sup>th</sup> notes to Eb-F 8<sup>th</sup> notes to C half up to F half tied to half note in Bar 26 to G-F to E-F 8<sup>th</sup> notes to (Bar 27) G dotted half note tied to 8<sup>th</sup> (with an 8<sup>th</sup> rest). That ends this particular melody phrase.

Back in Bar 21, after an 8<sup>th</sup> rest, the horns are mf playing three staccato Ab/C/F (F min 1<sup>st</sup> inv) 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) they then play three staccato Ab/C/Eb (Ab maj) 8<sup>th</sup> chords. Combined we have the F min7 (F/Ab/C/Eb) as indicated on the sketch. In bar 22, the horns play combined Bb Dom 7 (Bb/D/F/Ab) as indicated on the sketch. So, after an 8<sup>th</sup> rest, they play three staccato Ab/Bb/D 8<sup>th</sup> chords (followed by an 8<sup>th</sup> rest) to three staccato Ab/Bb/F 8<sup>th</sup> chords. In Bar 23, they play three G/Bb/Eb (Eb maj) 8<sup>th</sup> chords (repeat same bar) to (Bar 24) G/Bb/D (G min) to (Bar 25) Ab/C/Eb/Ab (Ab min but part of the larger tonal picture of F min7) to (Bar 26) Bb/D/F/Ab (Bb Dom 7<sup>th</sup>) to (Bar 27) three Bb/Eb/G 8<sup>th</sup> chords (with an 8<sup>th</sup> rest) to Bb/Eb/G 8<sup>th</sup> notes tied to quarter notes. Two trombones play the same pattern but as dyads. In most bars, simply refer to the lowest two notes played by the horns. Bassoons & tubas play half notes B-B to (Bar 22) Bb-Bb to (Bar 23) Eb-Eb to (Bar 24) G-G to (Bar 25) F-F to (Bar 26) Bb-Bb to (Bar 27) Eb half note to Eb quarter note tied to 8<sup>th</sup>. CB play pizz quarter note F (with quarter rest) to F quarter (quarter rest) to (Bar 22) two Bb quarter notes (with rests) to (Bar 23) Eb notes to (Bar 24) G down to G an octave lower (Great octave register) to (Bar 25) F Great octave up to F small

octave to (Bar 26) Bb notes to (Bar 27) two small octave Eb quarter notes.  
The timp plays as the CB.

The image shows a handwritten musical score on aged paper. The score is written for a symphony orchestra and includes the following parts and annotations:

- Violins (Vln):** Labeled "Jahn" and "M. Tel". The first violin part has a handwritten note "Cult up frequency of half notes" and "Cult. cond. of notes".
- Violas (Vla):** Labeled "P. 6".
- Celli (Cello):** Labeled "Cello".
- Double Basses (Cb):** Labeled "Cb".
- Flutes (Fl):** Labeled "Fl".
- Oboes (Ob):** Labeled "Ob".
- Clarinets (Cl):** Labeled "Cl".
- Bassoons (Bsn):** Labeled "Bsn".
- Horns (Hr):** Labeled "Hr".
- Trumpets (Tr):** Labeled "Tr".
- Trombones (Tbn):** Labeled "Tbn".
- Timpani (Timp):** Labeled "Timp".
- Percussion (Pos):** Labeled "Pos".
- Harps (Hp):** Labeled "Hp".
- Conductors (C):** Labeled "C".
- Other parts:** Labeled "Basso", "Quinto", "Alto", "Vcllo", "Vcllo", "Vcllo".

The score is written in a handwritten style with various musical notations, including notes, rests, and dynamic markings. The paper is aged and shows some wear.

We come to another abrupt change in Bar 28 (:55) when the narrator states, “1909 in the Western part of the 46 United States was not so refined.” In the sketch is written “WW, Banjo” and the rest is fairly illegible. On the top of the bar it reads “(West) Slide to full group shot men” and then “Narr:- “In 1909.” The flute/piccolo/oboe/Eb clar/Bb clar/bassoon/tack piano/banjo play the new melody line thru Bar 30. They play G-A grace notes to B down to G staccato 8<sup>th</sup> notes (connected by a crossbeam) up to C tenuto 8<sup>th</sup> to B staccato 8<sup>th</sup> (crossbeam connected) to A staccato 8<sup>th</sup> to G tenuto 8<sup>th</sup> (crossbeam connected) tied to G 8<sup>th</sup> down to D 8<sup>th</sup>. In Bar 29 (page 8) they play E up to G staccato 8ths (crossbeam connected) to G tenuto 8<sup>th</sup> to A staccato 8<sup>th</sup> (crossbeam connected) to G staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). In Bar 30 they finish with E dotted 8<sup>th</sup> to D 16<sup>th</sup> figure to D-D 8ths to E 8<sup>th</sup> to G tenuto quarter note down to E staccato 8<sup>th</sup>. End of this particular melody.

Back in Bar 28, after an 8<sup>th</sup> rest, two trumpets with straight mutes play G/D dotted quarter notes tied to 8<sup>th</sup> notes to two staccato G/D 8ths (followed by an 8<sup>th</sup> rest). In Bar 29, after a half & 8<sup>th</sup> rest, they play two staccato G/D 8ths (followed by an 8<sup>th</sup> rest). Tacet next bar. Tubas play G-D-G-F staccato 8<sup>th</sup> notes (with 8<sup>th</sup> rests separating each note) to (Bar 29) C-C-G up to G octave higher and then (Bar 30) C-G-C-G. The marimba, after a half & 8<sup>th</sup> rest, plays two G/D 8<sup>th</sup> notes (with 8<sup>th</sup> rest following). The B.F. (?) below the guitar line plays G-D-G-G quarter notes, etc. After an 8<sup>th</sup> rest in Bar 28, the violins play F#/C# grace notes to G/D 8ths tied to quarter notes (followed by an 8<sup>th</sup> rest) to two G/D 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest), and so forth. After an 8<sup>th</sup> rest, violas play double-stopped G/D (d') staccato 8ths (with 8<sup>th</sup> rest) to G/D staccato 8ths (with 8<sup>th</sup> rest) and repeat same bar. Violas and celli also play. CB play staccato G-D-G-G quarter notes, and so forth.

In Bar 31 (1:01) a new musical emerges as the narrator states, “The surviving Indian warriors were now being rounded up by the U.S. Army.” Bernstein uses high and low Indian Tom Toms for this short sequence thru Bar 34 playing consistent 8<sup>th</sup> note figures (two 8<sup>th</sup> notes crossbeam connected played 4X per bar). Two trombones play in the same figures but on notes A/E (e or small octave register). 4 violas play forte double-stopped A/D (e') rinforzando 8<sup>th</sup> notes followed by three staccato A/E 8ths (all four dyads crossbeam connected). Repeat the figure same bar and thru Bar 34. Celli play these figures as well on A/E (small octave A/E).

The melody line/phrase is fully played by the oboe/horn! & III/trumpet II/violins II (partially played by the clarinet/horns II & IV/trpt I, etc). We find A tenuto quarter note to A sforzando ( ^ symbol above note meaning a forced accent that is more emphatic than a rinforzando or > above note) 8<sup>th</sup> note to G 8<sup>th</sup> (both 8ths are crossbeam connected) with that G 8<sup>th</sup> tied to a G half note. In Bar 32 the melody line continues with A tenuto quarter note to sforzando-marked A 8<sup>th</sup> to tenuto C 8<sup>th</sup> tied to half note. In Bar 33 (page 9) we find the concluding phrase played as dyads. The oboe plays A tenuto quarter to C tenuto quarter to B/D grace notes to E rinforzando half note tied to whole note next bar. The clarinet plays E to G tenuto quarter notes to E-G grace notes to A half note tied to whole note next bar. Horns/trumpets/violins play A/E to C/G tenuto quarter notes to B/E-D/G grace notes to A/E half notes tied to whole notes next bar. The bells play that E/A half note dyad tied to next bar while the piano plays A/E/A (a’’’). Back in Bar 31, the clarinet & trumpet and violins play E tenuto quarter note to E tenuto dotted half note, and then the rest of the melody line in the following bars. The guitar (“muffled”) plays A/E (e’) sforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to three A/E 8<sup>th</sup> note dyads (with an 8<sup>th</sup> rest) to two staccato A/E 8ths (repeat next three bars). The “BF” (“muffled”) plays Great octave A sforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> & quarter rest) to A sforzando 8<sup>th</sup> (with an 8<sup>th</sup> rest) to two staccato A 8ths (repeat next three bars). The harp plays mf A/E (e) quarter notes to A/E 8ths to A/Line 1 E (e’) 8ths down to A/E (e) quarter notes (8<sup>th</sup> rest) up to A/E (e’) 8<sup>th</sup> dyad (repeat next bar). The bassoon plays in Bar 31 A tenuto quarter to A up to E staccato 8ths (repeat same bar and next two bars). In Bar 34, the bassoon plays A tenuto quarter to A-E staccato 8ths to A-E 8ths again to stand alone A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Also in Bar 34, the Pos play two A/E 8ths to A/E quarter notes to two A/E 8ths to stand alone A/E 8ths (with an 8<sup>th</sup> rest). The viole and celli play the same pattern. CB plays the same on the A notes.

A new melody section commences in this musical montage of a Main Title in Bars 35-37 (returning shortly later). The narrator states, “In Washington, William Taft—300 pounds of pure Republican—was President.” The melody is played soli by the two alto saxes. They play mp in Bar 35 (1:09) A/F quarter notes legato to G/E staccato quarter notes (repeat same bar) to (Bar 36) A/F dotted 8ths to A/F 16ths figure to G/E dotted 8ths to G/E 16ths figure to E/C# tenuto quarter notes to E/A staccato quarter notes to (Bar 37, page 10) C/E staccato quarter note dyad to tenuto B/D half notes to staccato A/C quarter notes. On the sketch page (page 3),

Bernstein writes “2 Saxes” and “A7” and “Shine On Style.” Above the bar is written “(East) Slide To Grove Shot Well Heeled Men.”

Tuba and pizz CB play A quarter note (followed by a quarter rest) down to A quarter note (with quarter rest), repeat next bar, and then (Bar 37) D quarter note (with quarter rest) up to A quarter note (with rest). After a quarter rest in Bar 35, violins and viole play on the 2<sup>nd</sup> & 4<sup>th</sup> beats instead. We find G/A quarter notes to (bar 36) G/A to C#/E to (Bar 37) C/D quarter notes. The banjo strums “A7” quarter notes on the 2<sup>nd</sup> & 4<sup>th</sup> beats in Bars 35 & 36 to (Bar 37) D7 (Dom 7 or D/F#/A/C). The VC is on F# whole note in Bar 37.

In Bar 38 (1:15) the music changes very briefly as the slide changes to back West and the narrator says, “In other parts of the country, men were fighting each other---and the elements.” The new melody line is played by the flute/oboe/Eb clarinet/bass clar/piano. We find C-D grace notes (as 32<sup>nd</sup> notes) legato to E down to C 8ths notes (crossbeam connected) up to F dotted 8<sup>th</sup> to E 16<sup>th</sup> figure to D 8<sup>th</sup> to C tenuto quarter up to E staccato 8<sup>th</sup> to (Bar 39) D dotted 8<sup>th</sup> legato to E staccato 16<sup>th</sup> figure to D down to A staccato 8ths up to D quarter note (followed by a quarter rest). After an 8<sup>th</sup> rest in Bar 38, the horns play mf on C/G tenuto dotted quarter notes tied to 8ths to two C/G staccato 8ths (all 8<sup>th</sup> notes are connected by a crossbeam), followed by an 8<sup>th</sup> rest. In Bar 39, after an 8<sup>th</sup> rest, they play D/A tenuto dotted quarter notes to G/B 8ths (followed by an 8<sup>th</sup> and quarter rest). Etc.

At the end of Bar 39, a new transition emerges with Pos II, tuba, piano, VC/CB playing mf < (crescendo) rinforzando 8<sup>th</sup> notes G-A-Ab to (Bar 40) the G whole note (played *forte*) tied to quarter note next bar. The timp is rolled on the G note as well, and the harp plucks Contra octave and Great octave G notes.

In Bar 40 we first hear the Big Jake theme just as the name “John Wayne” appears on the screen! It is played by the flute/oboe/Eb clar/bass clar/horns/open trumpets/Pos I/violins/viole. We find Line 2 G (flute & violins at least) rinforzando 8<sup>th</sup> to Line 3 tenuto C quarter note to D rinforzando 8<sup>th</sup> to tenuto C quarter note to (Bar 41, page 11) Line 3 E dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). AS that E note is held, the bassoon/Pos/tuba/VC/CB play a brief restatement of the beginning part of the theme on G quarter to G 8<sup>th</sup> to C quarter to D 8<sup>th</sup> to C tenuto quarter note.

In Bar 42 (1:23) we return to the alto saxes melody line first heard in Bars 35-37. In the sketch is written again “Shine On Style”. Above the staff is written “East. Slide to Parlor Shot. Narr: “Buy latest fashions at Sear...” This time the saxes play mp G/E tenuto quarter notes legato to staccato F/D quarter notes (repeat this pattern same bar) to (Bar 43) G/E dotted 8<sup>th</sup> to G/E 16<sup>th</sup> figure to F/D dotted 8<sup>th</sup> to F/D 16<sup>th</sup> figure to D/B to B/G staccato quarter notes to (Bar 44) E/C staccato quarter notes to E/C tenuto half notes legato to F/D staccato quarter notes. The tuba and pizz CB play G quarter note (Great octave for tuba; small octave for basses), followed by a quarter rest, down to octave lower G quarter note (with quarter rest) to (Bar 43) two G quarter notes on the same lower register (with the rests) to (Bar 44) C down to G. Celli play mp on the small octave B whole note to (Bar 43) A half note to G half note tied to whole note next bar. The guitar strums the G7 on the 2<sup>nd</sup> & 4<sup>th</sup> beats in Bars 42-43 and then C to G7 in Bar 44. The banjo plays a slightly different rhythm (quarter rest to G7 quarter chord to 8<sup>th</sup> rest to 16<sup>th</sup> chord to quarter chord, and so forth.

In Bar 45 (1:29) at the start of page 12, a two-bar melody is played by the flute/oboe/Eb clar/Bb clar/Fag as the narrator states, “Out West, they didn’t think about style—just living.” The melody begins mp with the Line 2 (for flute/oboe) E tenuto dotted 8<sup>th</sup> up to staccato G# 16<sup>th</sup> figure to B-B staccato 8ths (both notes crossbeam connected) to A-B staccato 8ths (crossbeam connected) down to F# tenuto 8<sup>th</sup> note legato down to E staccato 8<sup>th</sup>. In Bar 46, the melody concludes with the same first three figures just described to the tenuto F# quarter note (on the sketch it was mistakenly written as a half note). The lower horns, after a half & 8<sup>th</sup> rest, plays mp small octave A/E staccato 8ths to B/F# tenuto quarter notes (repeat next bar). The snare drum beats mp on a staccato quarter note (followed by an 8<sup>th</sup> rest) to 8<sup>th</sup> staccato note (with an 8<sup>th</sup> rest) to two 8<sup>th</sup> hits (followed by an 8<sup>th</sup> rest). The violins play mf small octave G#/B rinforzando-marked ( > ) quarter note (followed by an 8<sup>th</sup> rest) to G#/E (e’) rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to C#/E staccato 8ths to B/F# tenuto quarter notes (repeat next bar). Viole play this pattern on small octave E sforzando-marked ( ^ ) quarter note (followed by an 8<sup>th</sup> rest) to E sforzando 8<sup>th</sup> (with an 8<sup>th</sup> rest) up to A staccato 8<sup>th</sup> to “div” (divisi) B/F# tenuto quarter notes. VC play Great octave E/B sforzando quarter notes (followed by an 8<sup>th</sup> rest) to E/B 8ths (with 8<sup>th</sup> rest) to A/E (e) 8ths to double-stopped B/F# tenuto quarter note dyad (repeat next bar). The CB play small octave E (with 8<sup>th</sup> rest) to E (8<sup>th</sup> rest) down to Great octave A 8<sup>th</sup> to B tenuto quarter note (repeat next bar).

Handwritten musical score for a film score, featuring multiple staves and instruments. The score is written in G major (one sharp) and 4/4 time. The tempo is marked "moderato". The score includes various instruments and vocal parts, with handwritten notes and markings throughout.

**Handwritten Notes and Markings:**

- Top left: "129" in red, "get west, forget it, talk about style... sitting" in red.
- Top center: "12 - 133" in black.
- Top right: "Eastern Empire builders" in red.
- Staff 1 (Vocal): "to make" in black.
- Staff 2 (Vocal): "to make" in black.
- Staff 3 (Vocal): "to make" in black.
- Staff 4 (Vocal): "to make" in black.
- Staff 5 (Vocal): "to make" in black.
- Staff 6 (Vocal): "to make" in black.
- Staff 7 (Vocal): "to make" in black.
- Staff 8 (Vocal): "to make" in black.
- Staff 9 (Vocal): "to make" in black.
- Staff 10 (Vocal): "to make" in black.
- Staff 11 (Vocal): "to make" in black.
- Staff 12 (Vocal): "to make" in black.
- Staff 13 (Vocal): "to make" in black.
- Staff 14 (Vocal): "to make" in black.
- Staff 15 (Vocal): "to make" in black.
- Staff 16 (Vocal): "to make" in black.
- Staff 17 (Vocal): "to make" in black.
- Staff 18 (Vocal): "to make" in black.
- Staff 19 (Vocal): "to make" in black.
- Staff 20 (Vocal): "to make" in black.
- Staff 21 (Vocal): "to make" in black.
- Staff 22 (Vocal): "to make" in black.
- Staff 23 (Vocal): "to make" in black.
- Staff 24 (Vocal): "to make" in black.
- Staff 25 (Vocal): "to make" in black.
- Staff 26 (Vocal): "to make" in black.
- Staff 27 (Vocal): "to make" in black.
- Staff 28 (Vocal): "to make" in black.
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- Staff 33 (Vocal): "to make" in black.
- Staff 34 (Vocal): "to make" in black.
- Staff 35 (Vocal): "to make" in black.
- Staff 36 (Vocal): "to make" in black.
- Staff 37 (Vocal): "to make" in black.
- Staff 38 (Vocal): "to make" in black.
- Staff 39 (Vocal): "to make" in black.
- Staff 40 (Vocal): "to make" in black.
- Staff 41 (Vocal): "to make" in black.
- Staff 42 (Vocal): "to make" in black.
- Staff 43 (Vocal): "to make" in black.
- Staff 44 (Vocal): "to make" in black.
- Staff 45 (Vocal): "to make" in black.
- Staff 46 (Vocal): "to make" in black.
- Staff 47 (Vocal): "to make" in black.
- Staff 48 (Vocal): "to make" in black.
- Staff 49 (Vocal): "to make" in black.
- Staff 50 (Vocal): "to make" in black.
- Staff 51 (Vocal): "to make" in black.
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- Staff 55 (Vocal): "to make" in black.
- Staff 56 (Vocal): "to make" in black.
- Staff 57 (Vocal): "to make" in black.
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- Staff 79 (Vocal): "to make" in black.
- Staff 80 (Vocal): "to make" in black.
- Staff 81 (Vocal): "to make" in black.
- Staff 82 (Vocal): "to make" in black.
- Staff 83 (Vocal): "to make" in black.
- Staff 84 (Vocal): "to make" in black.
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- Staff 86 (Vocal): "to make" in black.
- Staff 87 (Vocal): "to make" in black.
- Staff 88 (Vocal): "to make" in black.
- Staff 89 (Vocal): "to make" in black.
- Staff 90 (Vocal): "to make" in black.
- Staff 91 (Vocal): "to make" in black.
- Staff 92 (Vocal): "to make" in black.
- Staff 93 (Vocal): "to make" in black.
- Staff 94 (Vocal): "to make" in black.
- Staff 95 (Vocal): "to make" in black.
- Staff 96 (Vocal): "to make" in black.
- Staff 97 (Vocal): "to make" in black.
- Staff 98 (Vocal): "to make" in black.
- Staff 99 (Vocal): "to make" in black.
- Staff 100 (Vocal): "to make" in black.

In Bar 47 (1:33) the music changes again as "Richard Boone" appears on the screen, and then the narrator says, "Eastern empire builders had secured their fortunes..." On the sketch above the bar (1<sup>st</sup> staff) is written "Title" and underneath that "Richard Boone." Above the bottom (4<sup>th</sup>) staff is

written “Heavy.” The trombones/tuba/VC/CB serve as the instruments of heaviness! We find Pos I and horns III & IV playing small octave E tenuto and rinforzando half note played ff to E rinforzando quarter note up to B rinforzando quarter note tied to quarter note in Bar 48) to B rinforzando quarter note again to A tenuto and rinforzando half note to (Bar 49, page 13) B tenuto quarter note to middle C tenuto quarter note tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Fag/Pos II/tuba/VC/CB play the same pattern but on notes an octave lower (Great octave register).

After a quarter rest in Bar 47, altri instruments play the subsidiary chords of this brief passage. We find the flutes/picc/oboe/Eb clar/clar/horns I & II/open trumpets/vibe/piano harp/violins/viole playing the E/B (P5 interval of strength) tenuto and rinforzando dotted half notes to (Bar 48) E/B dotted half notes again to A/D (P 5 interval) tenuto and rinforzando quarter notes tied to quarter notes next bar. Then 6 soli violins I play a neutral phrase as the narrator speaks about the eastern empire makers making their fortunes. Violins I play mp on rising quarter notes legato on Line 2 E-G-A to (Bar 50) G down to D up to G to A quarter notes legato to (Bar 50A in 2/4 time) G half note. Six violins II play G quarter down to E (e’) half note to (Bar 50) a divisi separation of D to middle C half notes but also D quarter up to G half down to E quarter to (Bar 50A) F/G half notes. Two viole play C quarter to G half to (Bar 50) G up to C half notes while two lower viole play small octave G whole note. In Bar 50A the top viole play the middle C half note while the bottom plays divisi G/C half notes. VC/CB play small octave C half note to (Bar 50) B up to G half notes tied to half note next bar while divisi line plays B quarter to A, and so forth (unclear notes). The harp is arpeggiando (vertical wavy line rolled chord) on Great octave G/small octave G/ Line 1 C/F/G.

In Bar 51 (1:42 in 4/4 time) the narrator says, “There were empires in the West too.” Now 8 violins I and 4 violins II play p G/C/G (g’) half notes tied to half notes (why the orchestrator didn’t use simple whole notes is unclear) while viole play actual Line 1 E whole note and VC play C/G whole notes. So of course we have the C maj (C/E/G) tonality (as also indicated as “C” on the sketch for this bar). The guitar plays “C” on a quarter-8<sup>th</sup>-quarter-8<sup>th</sup>-quarter pattern. Two high tom toms a quarter note beat to 8<sup>th</sup> tied to 8<sup>th</sup> to 8<sup>th</sup> to quarter beats. The BF plays the first and 4<sup>th</sup> quarter notes (rests in-between).

In Bar 52 (page 14), the tonality is now “F” (F maj or F/A/C). Violins play F/A/C (c’’) whole notes, viole on middle C whole note, VC on small octave F/A. The CB is pizz on small octave F quarter note (C in the previous bar). The guitar continues its pattern on F major chords. After a quarter & 8<sup>th</sup> rest, the tambourine sounds an 8<sup>th</sup> note shake (followed by a quarter rest) to a quarter note value shake.

In Bar 53, the tonality is back to “C” and the violins play E/G/C whole notes to (Bar 54) E/G/B (E min) whole notes. Divisi viole play C/E to B/E, while celli play C/G (g) to E/G. CB plucks pizz on the C quarter note to (Bar 54) E quarter note.

Back in Bar 53 (1:46), after a quarter rest, the Big Jake theme returns as indeed the “Big Jake” title appears on the screen, announcing the name of the movie. The oboe/ clarinet/bassoon/horns/open trumpet I play the strong, bravado “Duke” theme! We find the G 8<sup>th</sup> up to C 8<sup>th</sup> (crossbeam connected) tied to C 8<sup>th</sup> in the next figure to D 8<sup>th</sup> to C quarter note, and then to (Bar 54) the E tenuto whole note. Bar 55 repeats Bar 53 to (Bar 56) G quarter to E dotted half note tied to quarter note in Bar 57 to G quarter to F-E 8ths to D-C 8ths to (Bar 58 in 2/4 time) D-C quarter notes. That ends the Big Jake theme at this point (followed by the Notre Dame football music).

In Bar 55, the tonality is on C to E min in Bar 56 to C in Bar 57 to F in Bar 58. Strings repeat Bars 53-54 in Bars 55-56. The guitar continues the pattern given. At the end of Bar 58, the drum beats four E 16<sup>th</sup> notes crescendo to (Bar 59 in 4/4 time again) two E staccato 8ths (followed by an 8<sup>th</sup> rest) to E rinforzando 8<sup>th</sup> to E 8<sup>th</sup> roll to E staccato 8<sup>th</sup> to E quarter note. The Notre Dame theme is played (on the sketch, Bernstein writes “College Fight Song”) most noticeably by two trumpets (also horns) but trumpet II is marked “Lead!” Trumpet II plays Line 2 C-D-D# rinforzando quarter notes while tpt I plays G-A-A#. In Bar 60 (page 16) they play three C/E tenuto & rinforzando-marked quarter notes to G/D-G/C rinforzando 8<sup>th</sup> notes to (Bar 61) A/D 8ths to A/C 8ths tied to 8ths to G/B 8ths to F/A tenuto half notes tied to 8<sup>th</sup> notes next bar (followed by rests).

McCamble's March - 14.  
1946

The image shows a handwritten musical score for a piece titled "McCamble's March" (1946). The score is written on a single page with multiple staves. The instruments listed on the left are: Flute, Piccolo, Clarinets, Bassoons, Horns, Trumpets, Trombones, Euphonium, Tuba, Drums, Piano, Harp, Violin, and Viola. The score is divided into four measures. The first measure contains a large "52" and a "C" time signature. The second measure contains a "53" and a "C" time signature. The third measure contains a "54" and a "C" time signature. The fourth measure contains a "55" and a "C" time signature. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations in red ink, including a checkmark and the word "Cue".

Back in Bar 59, the flute/piccolo/clarinets play a rapid up rush of 16<sup>th</sup> notes. So, after an 8<sup>th</sup> rest, they play 16<sup>th</sup> notes Line 2 C-D to E-C-D-E to F-

D-E-F to G-G#-A-B crescendo to (Bar 60) C 8<sup>th</sup> up to G-F# 16ths three-note figure to G 8<sup>th</sup> to E-D# 16ths to E 8<sup>th</sup> to G-F# 16ths to G tenuto quarter note. Then, in Bar 61, A 8<sup>th</sup> to F-E 16ths to F 8<sup>th</sup> to C-B 16ths to C-D half note legato trill (notated like the fingered tremolo of the strings). Back in Bar 59, after an 8<sup>th</sup> rest, the bassoon/tuba/regular piano/VC/CB play contrary motion (descending) 8<sup>th</sup> note figures F-E-D to C-B-A-G. Etc.

In Bar 62, the narrator then talks about the Arizona ranger team. The Big Jake theme is played briefly on C quarter to “3” triplet value quarter notes C-D-C to (Bar 63) E quarter down to G dotted half note tied to quarter note next bar and then up to G quarter to F-E 8ths figure to D-C# 8ths to (Bar 65) D quarter to C 8<sup>th</sup> to A 8<sup>th</sup> tied to quarter & 8<sup>th</sup> note.

In Bar 65 (2:09), after a half rest, the solo violin plays mp a “weepy” passage of Line 3 C to Line 2 B quarter notes to (bar 66) “3” triplet value quarter notes Line 3 D-C-G (Line 2 g’’) to E-F 8ths (crossbeam connected) to E-F 8ths again to (bar 67\_ G-B-A-G quarter notes to (Bar 68) C-D 8ths to E dotted half note. Altri violins (6 and 5) play Line 1 D/A half notes to F/A half notes to (Bar 66) E/G whole notes tied to next bar to (Bar 68) E/A whole notes. Viole play middle C to A half notes to (Bar 66) middle C whole note to (Bar 67) B whole note to (Bar 68) C whole note. VC play F/A down to F/C half notes to (Bar 66) C/G whole notes to (Bar 67) E whole notes to (Bar 68) B/E whole notes. The CB plays in Bar 67 the small octave E whole note down to (Bar 68) Great octave A whole note. The harp also plays p on Great octave F up to small octave C 8ths to A quarter note to (Bar 66) C-G quarter notes to Line 1 E/G half note. The harp is silent in Bar 67, but plays in Bar 68 starting Great octave A up to small octave E quarter notes to Line 1 C-E 8ths to A quarter note.

In Bar 69 (2:17, page 18), the music changes for four bars as the narrator talks about the dance hall girls in the Klondike Goldrush Saloon. The tack piano is prominent playing the new melody (also played by two clarinets). The upper staff of the piano plays 32<sup>nd</sup> note grace notes Line 2 E-F#-G# to (now with the lower staff) Great octave A (lower staff) and Line 1 A/Line 2 C#/A 8ths to small octave A/Line 1 C#/E 8ths (both sets of 8ths are crossbeam connected) to next figure of E (E)/G#/E(e’)/G# to A(a)/C(c’)/E to next figure of (see first 8<sup>th</sup> note figure) to A(A)/E(e’)/C#/E(e’’) to A/C/Line 1 E(e’). Repeat the bottom staff next two bars.

-18-

Redeemer Hall and in the Monks' College solo

211 M.T.

FL

Ob.

Al. Cl.

Al. Cl.

Cl.

F.

H.

T.P.

Pcs.

B.

S.D.

Tack.

Bnc.

H.B.

69 70 71 72

Ans. T.

6th T.

8th T.

UL

4 U.

VC

In Bar 70, the top staff continues the melody line on Line 1 C#/A/C# 8ths to tenuto C#/A/C# to unusual B#/G#/B# sforzando 8ths to C#/A/C# quarter note trem tied to 8ths. Bar 71 = Bar 69. Etc. The snare drum plays

with traps. The VC/CB play (1/2 pizz) on small octave A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to E sforzando 8<sup>th</sup> (with 8<sup>th</sup> rest, repeated same bar and next two bars. The viole, after an 8<sup>th</sup> rest, start to play the even-beats on double-stopped small octave C#/E (followed by an 8<sup>th</sup> rest) to C#/E 8ths (with an 8<sup>th</sup> rest), repeated same bar and next two bars. The guitar plays on the viole beats but above that line is indicated “cue banjo.” The B.F. also plays the viole beats. The horns also play on the viole beats on 8<sup>th</sup> notes C#/D#/E. At the end of Bar 70 (with the end of the first melody phrase) the horns and straight-muted trumpets play a response figure of C#/E to B#/D# 16ths note figure (connected by two crossbeams) to C#/E to B#/D# 16ths to staccato C#/E 8<sup>th</sup> figure (all notes played legato to that staccato end note). Bar 72 is marked as the “E7” tonality (E dom 7<sup>th</sup> or E/G#/B/D) as this four-bar melody phrase concludes.

In Bar 73 (page 19) the narrator states, “By 1909, still photographs had come to life. Motion pictures had been born with the Great Train Robbery.” At this point a still of that silent does indeed come to life as a moving picture. Then the tack piano is solo playing a villain motif as a bad man gets shot in the back. First, however, in the transition scene for two and ½ bars, the Fag/horn I/VC play the transition music. We find Line 1 D down to small octave E half notes, that E note tied to a quarter note in Bar 74 up to G#-B-D quarter notes to (Bar 76) Line 1 F# to E quarter notes (notes played legato). The violins are sustained on whole notes Line 2 E/G#/B/E (e’’) tied to Bar 74. The flutes and clarinets play dyads of G#/B tenuto quarter notes to G#/B tenuto half notes to G#/B quarter notes tied to quarter notes in Bar 74 to G#/B tenuto half notes to quarter notes tied to quarter notes in Bar 75.

As the Great Train Robbery clip is seen, the tack piano is solo playing forte the villain theme (after a half rest in Bar 75). The bottom staff plays two Contra octave E/Great octave E/A 8<sup>th</sup> notes to quarter notes to (Bar 76) two Great octave D/A/D(d) 8ths to quarter notes back to the first three note phrase in Bar 75 to (Bar 77 in 2/4 time) same first phrase from Bar 75. The top staff plays starting Line 1 A/C#/E/A (a’’) 8<sup>th</sup> notes down to G#/C#/E/G# 8<sup>th</sup> notes back to A/C#/E/A quarter notes. In Bar 76, the top staff plays B/D/F#/Line 2 B (b’’) to A#/D/F#/A# 8<sup>th</sup> notes (crossbeam connected) to B/D/F#/B tenuto quarter notes, and so forth.

In Bar 78 (2:34, page 20), the narrator says, “While that make-believe drama was on the movie screens, nine men crossed the Rio Bravo into

Texas.” At this point the slide format or borders moves forward until the full movie screen is normally seen, and you witness nine men (still sepia-toned) crossing the river. The narrator talks about the turbulent years between the Civil War and the turn of the century, and how it brought out the best in some people, and the worst in others. In Bar 88 (2:54) he says, “Example: O’Brien....”in which a new musical sequence starts.

Back to Bar 78, the tonality is the A min (A/C/E). Divisi violins II play p tenuto Line 2 A/Line 3 E half notes, while divisi violins I play Line 3 C/A tenuto half notes. Repeat next bar. In Bar 80, they play G/C/E/G (C maj) tenuto half notes to (Bar 81) F#/A/D/F# (D maj) tenuto half notes to (Bar 82, page 21) A min again (see Bar 78) tied to next bar. Back in Bar 78, the celli (viola are temporarily tacet) play tenuto Great octave E/A half notes (repeated next bar) to (Bar 80) G/C to (Bar 81) A/D to (Bar 82) E/A again tied to next bar. Basses play Great octave A half note (repeated in Bar 79) to (Bar 80) C to (Bar 81) D to (Bar 82) A tied to next bar. The harp plays also starting on Contra octave A/Great octave E/A (bottom staff) and top staff Line 2 A/Line 3 C/E/A tenuto half notes (repeated next bar) to C/G/C (c ) and G/C/E/G (g’’) in Bar 80 to (Bar 81) D/A/D F#/A/D/F# back to A min in Bars 82-83. The bass clarinet plays the lowest (*chalumeau* register) E half note [written F# since it is a transposing instruments), repeated in Bar 79, and then G in Bar 80 to A in Bar 81, back to E in Bars 82-83. The bassoon plays the top celli line.

In Bar 79, the flute/oboe/clarinets/horns play mp a slightly different phrase to make the sequence more interesting. The flute/oboe/clar I/horns play A (Line 2 a’ except for horns and clar II that are Line 1 a’) dotted quarter note tenuto to A tenuto 8<sup>th</sup> note to (Bar 80) G dotted quarter note tenuto to G tenuto 8<sup>th</sup> to (Bar 81) F# dotted quarter to F# 8<sup>th</sup> to (Bar 82) E tenuto 8<sup>th</sup> down to A tenuto 8<sup>th</sup> tied to quarter note and tied to half note in Bar 83.

In Bar 84, the “regular piano” joins in, as well as trumpets in straight mutes. The A min tonality is played as tenuto 8<sup>th</sup> notes to 8ths notes tied to quarter notes (repeated next bar). Trumpets/clarinets/flute II play E/A 8ths to E/A 8ths tied to quarter notes to (Bar 85) D/A in that pattern to (Bar 86 in ¾ time) E/B 8ths to E/B tenuto 8ths tied to half notes to (Bar 87) E/B dotted half notes tenuto. And so forth.



End of my notes. Sorry!

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“Delilah’s View” M102A CCF 207. 6/8 time. 12 bars, 3 pages.  
Track #2.

“Delilah’s View” M102A CCF 207. 6/8 time. 12 bars, 3 pages.  
Track #2.

Handwritten musical score for "The Rose Tree". The score is written for a Piano, Violins, Viola, Cello, and Bass. The piano part includes a piano introduction and a vocal melody. The lyrics "The Rose Tree" are written below the vocal line. The score is written in a single system with five staves.

**gls**  
**Piano**

**Rof**

**Violins**

**Viola**

**Cello**

**Bass**

*Handwritten lyrics:*  
The Rose Tree  
The Rose Tree  
The Rose Tree  
The Rose Tree

Violins I play p harmonics on what appears (in the reduced copy print notes I have for this cue) to be A/E (a'/e'') dotted half notes while violins II

play Line 1 E/B notes. We hear P5 intervals of A to E and E to B. In Bar 4, we come to a medium shot of Fain and his men. The harmonics of the violins stop and the viole & celli are pizz on 16<sup>th</sup> note figures (six 16ths per figure, two figures per bar). What is interesting is *how* they are notated. The dyads (viole) and triads (celli) are alternately played down-bow to up-bow, but instead of the conventional symbols (for example, v for the upbow) the orchestrators insert above the notes arrows pointing alternately down and up. Interesting! This is the first film score that I ever studied with such alternate direction symbols. Six celli play pizz A/D/E(a) 16<sup>th</sup> notes while viole pluck Line 1 B/E 16ths. The CB pluck pizz on three D 8<sup>th</sup> notes (with an 8<sup>th</sup> rest following each note).

Bar 5 repeats Bar 4 except for the CB (playing two E quarter notes followed each by an 8<sup>th</sup> rest).

In Bar 6, the guitars take over the 16<sup>th</sup> repeats figures on B/E/A (a'') notes (repeated next bar). Violins I now play double-stopped Line 1 E/A 8<sup>th</sup> dyad (followed by three 8<sup>th</sup> rests) to another E/A 8<sup>th</sup> dyad (followed by an 8<sup>th</sup> rest) to (Bar 7) a new syncopated rhythm (syncopation being a Bernstein trademark) of E/A 8ths (followed by two 8<sup>th</sup> rests) to E/A 8ths (followed by two 8<sup>th</sup> rests). The strings are silent in bar the next bars. Violins II play Line 1 G 8ths in the pattern given. Viole play B/D 8ths, celli on A/E (e), and basses (and BF) on Great octave A (A).

In Bar 8, 4 horns and 4 trumpets are soli playing forte dotted quarter notes. Horns I & III play F and in the second half of the bar horns I-II-III-IV play D/F. Trumpet I plays Line 2 F and then trumpet I & II play D/F. Trumpets III-IV play Line 1 Eb/G to Eb/G again. Unfortunately, I do not have the final page of this cue.

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“Riders” M103/201. CCF 208. 6/8 time. 48 bars, 12 pages. Track # 2 starting at :29. Scene: The music starts when Martha and her ranch boss see the nine men riding up. She says, “There’s some men riding in. We could use some short help, if you like the look of them.” Curiously in the film (and cd track of course) you hear the same opening P5 harmonics of the violins as in the previous cue but with the down-bow/up-bow 16ths playing as well. However, on the written score, those harmonics are missing.

Instead you have the violins also playing pizz the 16<sup>th</sup> note steady pulse. Apparently someone decided to overlap or superimpose the tracks temporarily.

So, in the written cue, violins I pluck on constant middle or Line 1 C (c') 16ths notes (six per figure, two figures per bar) with the same arrows pointing alternately down and up. Violins II pluck on small octave Bb (maj 2<sup>nd</sup> from C). Viola pluck on small octave F/G (M2 interval as well) and cello pluck small octave C. The bass pluck on the small octave C 8<sup>th</sup> (followed by three 8<sup>th</sup> rests) to C 8<sup>th</sup> (with an 8<sup>th</sup> rest). Bar 2 = Bar 1 except that the CB plucks a C quarter followed by an 8<sup>th</sup> rest), repeated same bar.

In Bar 3, another figure of 16<sup>th</sup> is played followed by stand alone 8ths and two 8<sup>th</sup> rests. After two 8<sup>th</sup> rests in Bar 3, two trumpets are prominent playing a rapid figure of G/C 8ths to four G/G 32<sup>nd</sup> note dyads to G/C 8<sup>th</sup>.

In Bar 4, after an 8<sup>th</sup> rest, the trumpets continue an eight-note figure of two G/C 32<sup>nd</sup> notes. So we find C-C-C-C C-C-C-C of trumpet I and G-G-G-G G-G-G-G of trumpet II followed by stand alone G/C 8ths (followed by two 8<sup>th</sup> rests). The snare drum also plays this pattern in Bars 3-4. After a quarter and 8<sup>th</sup> rest, the Fag/C.Fag/Pos III/tuba/timp/piano/CB play mf on an 8<sup>th</sup> note (followed by an 8<sup>th</sup> and 16<sup>th</sup> rest) to C 16<sup>th</sup> note to (Bar 4) Eb 8<sup>th</sup> (followed by two 8<sup>th</sup> and one 16<sup>th</sup> rest) to C 16<sup>th</sup> to Eb-G 8ths.

Unfortunately I do not have notes for the rest of the cue except for end page 12. The strings are “spacey” again on sustained notes D/G while a percussion instrument (“High ???”—I cannot read the writing) plays syncopated beats. We find in Bar 45 two 8ths (followed by a 16<sup>th</sup> rest) to three 16ths to two 8ths (followed by a 16<sup>th</sup> rest) to three 16ths. In Bar 46, it beats an 8<sup>th</sup> to two 16<sup>th</sup> note figure (followed by a 16<sup>th</sup> rest) to three 16ths (followed by a 16<sup>th</sup> rest) to three 16ths to two 8<sup>th</sup> notes. In Bar 47, after an 8<sup>th</sup> rest, we find the 8<sup>th</sup> note to four 16ths figure (connected by two crossbeams) (repeat this total pattern same bar). In end Bar 48, it plays, after a 16<sup>th</sup> rest, three 16<sup>th</sup> note figure to two 8ths figure to half note trill roll.

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“Massacre” M-202. CCF 209. 6/8 time. 24 pages, 96 bars. Track #3 from 0:00 to 2:10. Scene: Fain and his men open fire.

The tutti orchestra sounds ff (fortissimo) a sforzando F Dom 7<sup>th</sup> (F/A/C/Eb) 8<sup>th</sup> note chord (followed by two quarter rests and 8<sup>th</sup> rest). Specifically, flutes play Line 3 C/Eb/F, oboes on Line 2 Eb/A, Eb clarinet on Line 2 F [written D a 6<sup>th</sup> above], Bass clarinet I on Line 3 C, bass clarinet on Line 2 F, Fag and C.Fag on Great octave F, horns on F/A., trumpets on Line 2 C/Eb/F, Pos on Great octave F and small octave C/F, tuba on Contra octave F, timp on Great octave F, bottom staff piano on Contra octave F/Great octave C/F, top staff piano starting on Line 2 F/A/C/Eb/F, BF on Great octave F, 8 violins II on Line 1 A and Line 2 Eb, 8 violins I on Line 2 C/F, 6 violas on small octave A and Line 1 F, 3 bottom staff celli on double-stopped Great octave F-small octave C, 3 top staff celli on double-stopped small octave C/F, basses on small octave F. The snare drum continues on rinforzando 8<sup>th</sup> note triplets (two figures per bar) repeated next several bars.

you hear?

J. H.

M-202 MASSACHUSETTS

In Bar 2, Bongos join in here. They play *ff* in syncopation on low & high bongos, notated (for contrast, not actual pitches of course) on the given bass clef on Great octave A 16<sup>th</sup> up to three small octave E 16ths down to A up to E (all six 16ths are connected by two crossbeams) down to the stand alone “A” 8<sup>th</sup> note (followed by a quarter rest). Repeat next several bars at least.

In Bar 3, the timp is “solo” playing forte of small octave G 8<sup>th</sup> down to Great octave Ab quarter, and then back to G 8<sup>th</sup> down to Ab quarter notes (repeat in Bar 4).

In Bar 5 (page 2), the tutti orchestra plays on three *rinforzando* 8<sup>th</sup> note chords (followed each by an 8<sup>th</sup> rest). For instance, the piano plays F/C/F (f)/F/Bb/Eb/F (f’), flutes on Bb/Eb/F, and so forth. In Bar 6, this continues on two more such 8<sup>th</sup> note chords (followed each by an 8<sup>th</sup> rest) to an 8<sup>th</sup> note chord (same notes) to the Ab min/9 (Ab/C/Eb/Bb) 8<sup>th</sup> note chord. The piano plays it as Eb/Bb/Eb/Ab/C/Eb/Ab. In Bar 7 this phrase concludes back on the F/C/Eb/Bb 8<sup>th</sup> notes followed by rest marks. The timp is solo again in Bars 7-8 on that G 8<sup>th</sup> down to Great octave Ab quarter pattern given earlier.

Skipping to Bar 33 (:47, page 9), we come to the scene where Fain (Richard Boone) rides his horse into the horse with a gun pointing at Martha McCandles and telling her not to be a damn fool by grabbing a rifle. Just prior she told Little Jake to run (that is when this section of quieter music commences). On the BF line just above the violins is written “Dialogue.” The celli and basses play *mp* a simple syncopation rhythm on Great octave F 8<sup>th</sup> to F quarter to F 8<sup>th</sup> to F quarter again (repeated thru Bar 39). Two flutes/violins/viole play the melody/phrase line (perhaps a Little Jake theme) of min6 intervals to final M6 interval. So we find the flutes playing *mp* Line 2 register C/Ab (minor 6 interval) quarter notes to D/Bb (minor 6 interval) 8<sup>th</sup> notes tied to 8<sup>th</sup> notes (quarter bar duration but notated as such to conform to the 6/8 time signature structure) back to C/Ab quarter note to (Bar 34) Eb/C dotted half notes. All notes are played under the legato slur/curve line. Violins and violas play the pattern an octave lower.

In Bar 35, they play D/Bb quarter notes to C/Ab 8ths tied to 8ths, and then D/Bb quarter notes to (Bar 36) C/F (P5 interval) dotted half notes.

In Bar 37 (start of page 10), they play C/Ab quarter notes to D/Bb 8ths tied to 8ths, and then Eb/C quarter notes to (Bar 39) Ab/Eb (P5 interval) dotted half notes.

In Bar 39, they play F/D quarter notes to Eb/C 8ths tied to 8ths, and then F/D quarter notes to (Bar 40) G/Bb (m3 interval) dotted half notes.

In Bar 41 (page 11), the guitars play the “F mi” syncopated rhythm of three 8ths notes/chords (F/A/C) to next crossbeam connected figure of two 16ths to one 8<sup>th</sup> to two 16ths to (Bar 42) triplet 8ths figure to sic 16ths figure (connected by two crossbeams). Repeat this two-bar pattern next two bars. The BF plays the Great octave F 8<sup>th</sup> (followed by a quarter & 8<sup>th</sup> rest) to another F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 42) F 7<sup>th</sup> (followed by a quarter rest) to F 8<sup>th</sup> (followed by a quarter rest). Repeat next two bars. The celli and basses are col BF.

In Bar 43, two flutes and now two oboes play the phrase discussed starting in Bar 33. So we find Line 2 register C/F quarter notes to D/G 8ths tied to 8ths, and then up to Eb/C quarter notes to (Bar 44) G-Ab 16ths (played by flute II and oboe II) with that Ab tied to a quarter note and to a dotted quarter note. Flute I and oboe I play Line 3 C dotted whole notes. This bar is repeated in Bar 45. The harp in Bar 45 plucks the Great and small octave C dotted half notes tenuto. The BF/VC/CB play the small octave C dotted half notes, and the guitars play one F min 8<sup>th</sup> note chord (followed by rests).

In Bar 46 (1:08), the piano and harp (partially horns) play A/D/G sforzando 8<sup>th</sup> notes (followed by rests) while the flutes/oboes/clarinets/trumpets/violins/viole play two rising 8<sup>th</sup> note figures of D-C#-D to G-Bb-Db. The bassoon/Pos/VC/CB play the triplets in contrary motion (descending on D-Db-C to Bb-A-G). In effect we have the G min/9 (G/Bb/D/A). Repeat next bar in 6/8 time.

Skipping to the endings bars on page 24 (2:04), we find most of the woodwinds/trumpets I & II/violins play combined C/Eb/Gb (C dim) 8<sup>th</sup> note triplets in 6/8 time thru Bars 93-94. The bassoon/trumpet III/horns/piano/viole/VC/CB play Eb 8<sup>th</sup> down to C quarter to B 8<sup>th</sup> to Ab quarter to (Bar 94) G 8<sup>th</sup> to E quarter to Eb 8<sup>th</sup> to C quarter to (Bar 95) B 8<sup>th</sup> to Ab quarter notes tied to dotted quarter notes to (Bar 96) the C dotted half notes, held fermata. In Bar 95, the woodwinds/trumpets/piano/violins are respectively legato trill (fingered trem for the violins) between dotted half

notes F# to G and also D# to E. They conclude in Bar 96 with the Eb/F# 8ths notes. The timp is rolled on C. The viole/VC/CB are bowed trem on small octave C dotted half note (held fermata).

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“Little Jake” M-203. CCF 210. 9/8 time. 14 pages, 54 bars. Track # 3 starting at 2:11. The music from this cue seques from “Massacre.” Scene: Nasty (but cleaned-faced anyway!) O’Brien (Glenn Corbett) follows Little Jake into a stable. Little Jake eventually pokes O’Brien’s face with a pitchfork.



VC/CB play pp on small octave C dotted half note tied to dotted quarter note and tied to same next bar (held fermata on the dotted quarter note). Clarinets I & II play an 8<sup>th</sup> note pattern. Clarinet I plays p on Line 1 Eb to D 8<sup>th</sup> notes legato (crossbeam connected), followed by an 8<sup>th</sup> rest. Repeat this 2X same bar and 2X next bar (with the fermata hold on the 8<sup>th</sup> & quarter note rest marks. Clarinet II plays p on middle C tenuto 8<sup>th</sup> note (followed by a quarter rest) to another C 8<sup>th</sup> note with a quarter rest. Then it plays the C 8<sup>th</sup> (with an 8<sup>th</sup> rest) to B 8<sup>th</sup>. In Bar 2, clarinet II plays the tenuto C 8<sup>th</sup> (with quarter rest) to another C 8<sup>th</sup> (with a quarter rest) followed by an 8<sup>th</sup> and quarter rest held fermata.

Bar 3 = Bar 1 except that the VC/CB play on the tied Great octave A note. In Bar 4, clarinet plays the Eb-D followed by an 8<sup>th</sup>/quarter/8<sup>th</sup> rest to another Eb/D 8<sup>th</sup> figure with an 8<sup>th</sup> rest. Clarinet II plays the C 8<sup>th</sup> with the same rests following as clar I, then C 8<sup>th</sup> (with 8<sup>th</sup> rest) to B 8<sup>th</sup>. Bar 5 = Bar 1, and Bar 6 = Bar 4 (VC/CB still on A). In Bar 7 (in 6/8 time) there is one

such pattern followed by rests) while VC/CB play on F# dotted half note tenuto.

In Bar 8 (in 9/8 time) the music erupts as O'Brien gets pierced with the pitchfork. The Fag/C.Fag/Pos/timp/piano lower staff/VC/CB sound ff on the F sforzando-marked ( ^ ) 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) and then another F 8<sup>th</sup> with rests followed by an 8<sup>th</sup> & quarter rest. After an 8<sup>th</sup> rest in Bar 8, the flutes/piccolo/clarinet I/trumpet I/Pos I & II/violins/viole play Eb-D 16ths (connected by two crossbeams) with the first note rinforzando. This is followed by two 8<sup>th</sup> rests and then another Eb-D 16<sup>th</sup> figure (followed by rests). Oboes/clarinets II & III/horns/tpts II & III/piano top staff play combined F/Gb/A/B/Eb 8ths (repeated again after two 8<sup>th</sup> rests).

Skipping to Bar 13 (2:56) two flutes conclude a 16<sup>th</sup> note pattern. Flute I plays Line 2 E-Db-Db-Db-Db-Db while flute II plays C-Bb-Bb-Bb-Bb-Bb followed in both instruments by two quarter & 8<sup>th</sup> rests. In Bar 14, they play Db-Db-Db-Db-E-Db and Bb-Bb-Bb-Bb-C-Bb (followed by rests). In Bar 15 at 5/4 time, the solo piano is prominent playing forte a passage repeated next bar. The top treble clef staff plays on A(a)/A(a') 8ths to Line 1 Eb 8<sup>th</sup> crossbeam connected (followed by an 8<sup>th</sup> rest) back to A/A stand alone 8ths to crossbeam connected Line 1 G-Eb 8ths to next figure of A/A to Eb and then C/C(c'') to G (g'). Repeat next bar. The lower bass clef staff, after an 8<sup>th</sup> rest, plays Great octave Contra and Great octave Ab 8<sup>th</sup> down to Eb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to Ab 8ths to Eb quarter notes to C quarter notes. Repeat next bar. Three flutes play Line 2 D/Eb/A tenuto whole notes tied to quarter notes (repeat next bar). Oboes play mf on Line 2 D/Eb, and clarinet I plays on Line 2 B. Violins are soli strings playing 5X (in 5/4 time) 8<sup>th</sup> note triplets Line 2 A-Bb-A to (Bar 16) three more such triplets to "11" descending 32<sup>nd</sup> notes A-G-F-E-D-C-Bb-A-G-F-E.

In Bar 17 (start of page 5), the Fag/C.Fag/Pos III/tuba/violins/viole/celli play the melody line of B/D rinforzando quarter notes (followed by an 8<sup>th</sup> rest) to B/D 8ths tied to 8ths (followed by an 8<sup>th</sup> rest) up to D/F to E/G# tenuto quarter notes to (Bar 18 in 6/4 time) the same notes and pattern on the previous bar. On the last beat of this bar, they play the G/B tenuto quarter notes. Meanwhile, the piano top staff plays 8<sup>th</sup> notes D-B-B-D to B-D-B-D up to G#-E 8ths to (Bar 18) D-B-B-D to B-B-F-D to G#-E-B-G (Line 1 g').

*I don't like to have bread,*  
↓

*"Give me that!"*  
↓  
out Little Tale

CCF 210 4

Flutes  
Oboes  
Clarinets  
Bassoons  
Horns  
Trumpets  
Trombones  
Drums  
Harp  
P.c.  
B.c.  
Violins

In Bar 19 (3:12) in  $\frac{3}{4}$  time, the Fag/rolled timp/piano/VC/CB play the Bb dotted half note (p crescendo for the timp). Violins play rapidly rising 16<sup>th</sup> notes starting on “5’ A-B-C-D-E (e’) to another quintuplet F-G-A-B-Line 2 C (c’’) to “6” or sextuplet rising 16<sup>th</sup>s figure D-E-F-G-A-B. The flutes and clarinet I, after a quarter rest, play the second “5” figure and following “6” figure. The harp is gliss throughout.

In Bar 20 in  $\frac{5}{4}$  time, the flutes/oboes/clar I/violins play ff the phrase line of Line 3 C dotted half note to B-E quarter notes (repeat next bar) to (Bar 22) C-Db tenuto quarter notes down to A tenuto quarter note tied to half note to (Bar 24) descending 16<sup>th</sup> note quintuplets of E-D-C-B-A to G-F-E-D-C to Line 1 B-A-G-F-E. The harp is descending gliss starting on Line 3 E. Back in Bar 20, the piano top staff and viole play ff on 8<sup>th</sup> notes A-Ab-Eb-A (crossbeam connected) to Bb down to Eb 8<sup>ths</sup> (crossbeam connected) to rising 8<sup>ths</sup> D-G-C-Eb. The Fag/C.Fag/trumpets II & III/BF/VC/CB play Great octave A dotted quarter note to Ab 8<sup>th</sup> tied to 8<sup>th</sup> to G 8<sup>th</sup> to Gb to F quarter notes.

I have no further information on this cue.

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“Mexico” M-204. CCF 211. 6/6-2/8 time signature to 4/8 (Bars 1-2, 3-4,etc). 7 pages, 25 bars. Located on track # 3 starting at 4:52. Scene: Fain and his fellow abductors cross the river into Mexico.

The tutti orchestra (except violins/viole) play a *Mission Impossible* type of powerful rhythm. The tambourine and drums add to the distinctive rhythm. We find the first bar pattern played on C maj (C/E/G). For instance, divisi VC (CB/BF/timp/C.Fag play the upper line or “C” notes) play G/C ( c ) 8<sup>ths</sup> (followed by two 8<sup>th</sup> rests) to G/C 8<sup>th</sup> dyad again (followed by two 8<sup>th</sup> rests) to G/C 8<sup>ths</sup> (with one 8<sup>th</sup> rest). Flutes II & III play Line 2 E/G notes in that pattern while flute I plays Line 3 C (c’’) 8<sup>th</sup> notes. Oboe II plays Line 2 C while oboe I plays Line 3 C. Clarinet II plays Line 3 E[written F#] while clarinet I plays Line 2 G. The bass clarinet plays Line 1 C 8<sup>th</sup> notes. Bassoon plays on Great octave G 8<sup>th</sup> notes. Two horns play small octave E/G and two horns play on middle C. Trumpets play on Line 1 E/G/C (c’’) . Pos I & II play on small octave C while Pos II plays on Great octave G. The tuba sounds Great octave C 8<sup>th</sup> notes. The piano

bottom staff plays Great octave C/G and small octave C. The top staff plays Line 1 C/E/G/C (c''). The guitars play on "C" chords.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, with instrument names listed on the left side. The music is in 4/4 time and features a variety of notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines.

Handwritten annotations at the top of the page include:

- Don't Big SALE M 204 MEXICO B. Bernstein CCF 211 S-H C

Instrument parts visible on the left side of the score include:

- Flutes
- Oboes
- Clarinets
- Bassoons
- Contrabass
- Horns
- Trumpets
- Trombones
- Tuba
- Drums
- Harp
- Piano
- Guitars
- Violins

The score is written in a clear, legible hand, with notes and rests clearly marked. The overall layout is professional and well-organized.

The violins and viole (also in treble clef) play a different pattern. We find Line 2 C 8<sup>th</sup> legato down to Line 1 C to Line 1 C legato up to Line 2 C down to Line 1 C and then Line 1 C legato up to Line 2 C down to Line 1 C. Again we find a heavily syncopated cue.

In Bar 2 (in 4/8 time), two 8<sup>th</sup> note chords are played (Eb maj to F maj). So we find the Eb maj (Eb/G/BB) 8<sup>th</sup> note chord (followed by an 8<sup>th</sup> rest) to F maj (F/A/C) followed by an 8<sup>th</sup> rest. The piano bottom staff plays them as Great octave Eb/Bb/small octave Eb to F/C/F (f). The top staff plays Line 1 Eb/G/Bb/Eb to F/A/C/E (e’). Meanwhile, the violins/violas play Line 2 Eb legato down Line 1 Eb 8<sup>th</sup> (crossbeam connected) up to F down to F 8ths.

Bar 3 = Bar 1.

In Bar 4 (in 4/8 time), the 8<sup>th</sup> note chords played are Bb maj (Bb/D/F) to A min (A/C/E). Meanwhile, the violins and viole play Line 1 Bb down to small octave Bb 8ths note to Line 1 A down to small octave A 8<sup>th</sup> notes.

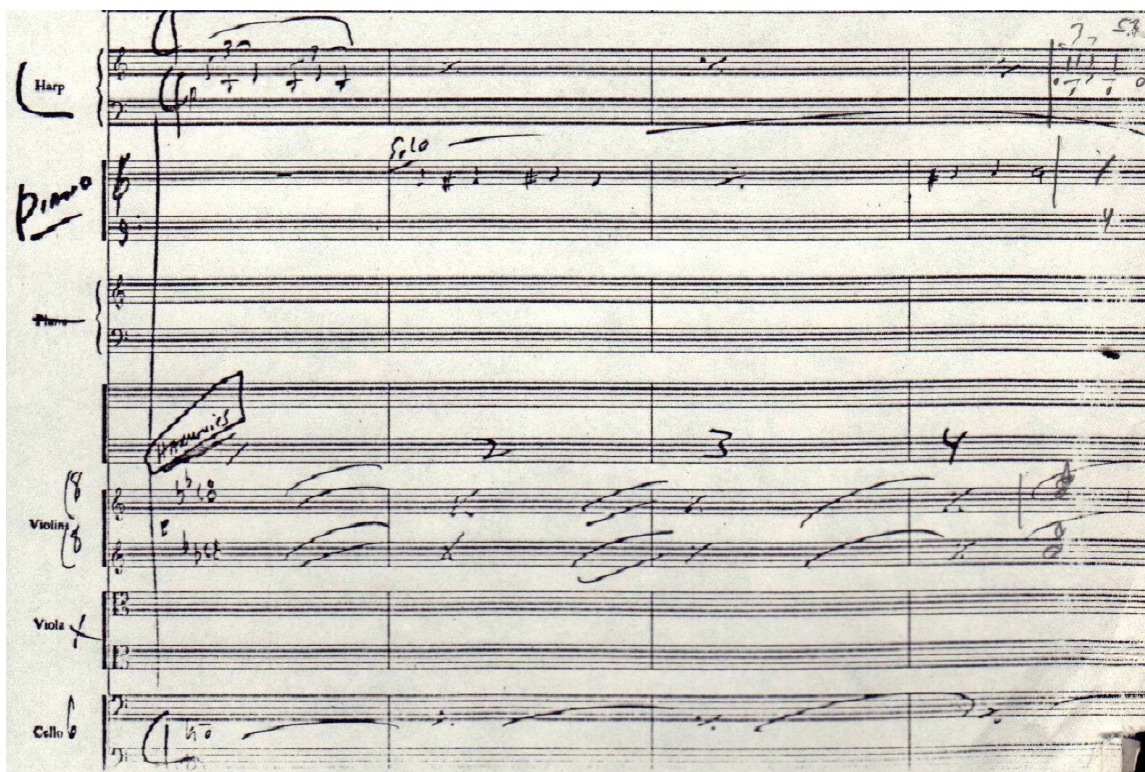
I have no further information on this cue.

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“Piano Memory” M-205. CCF 212. 4/4 time. 5 bars, 2 pages.  
Track # 4 from :00-:18.

The violins are “harmonics” p on whole notes Line 1 register Bb (vlms II) and Line 2 register Db tied to end of cue. The harp and clarinet I play p on “3” triplet value quarter notes Line 1 D down to B back up to D, repeated same bar and played legato. Repeat next three bars. In Bar 5, they play D-B-D triplet to triplet value B quarter to D half note.

In Bar 2, the “solo” piano play the *Frere Jacques* melody on Line 1 register quarter notes E-F#-G#-E (repeat next bar) to (Bar 4) G#-A quarter notes to B half note.



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“All Jake” M-302 {probably should be 301}..... CCF 213. 2/2 time signature. 10 pages, 40 bars. Track # 4 starting at :19. Scene: Finally we are introduced to John Wayne as Jacob McCandles. He’s out in the range with his dog named “Dog” and intervenes the hanging of a sheepherder.

The Big Jake theme opens the cue nobly with the four horns followed in Bar 2 by the trombones and others instruments with the overlapping of the theme, as I will discuss shortly. In Bar 1, clarinet III/Pos I/6 violins II/4 violas play forte(Pos plays mf) the Bb whole note tied to quarter note next bar, and Fag/Pos II/4 viole/CB play Great octave Bb tied to quarter note next bar. After an 8<sup>th</sup> rest, the horn play small octave Bb 8<sup>th</sup> up to Line 1 Eb quarter note to Line 1 F 8<sup>th</sup> note to Eb 8<sup>th</sup> up to (Bar 2) G whole note tied to quarter note in Bar 3.

In Bar 2, clarinet III/Fag/Pos/violins I/viole/celli/basses, after that quarter note hold of the Bb tied from the previous bar’s whole note, play the Big Jake theme on Bb 8<sup>th</sup> to C quarter to Bb 8<sup>th</sup> down to G quarter to (Bar 3) Bb whole note tied to quarter note next bar.

19

38

In Bar 3, the horns play the theme on Line 1 Eb 8<sup>th</sup> to Eb quarter to F 8<sup>th</sup> to Eb quarter up to (Bar 4) Bb quarter down to G dotted half note tied to next bar. In Bar 4, the other theme players sound on the Bb 8<sup>th</sup> up to D quarter back to Bb 8<sup>th</sup> down to G quarter.

Skipping to Bar 9 (:33, page 3), the theme turns lighter and rhythmically galloping in the Eb maj (Eb/G/Bb) tonality. Clarinet II & I play the theme variation respectively on Bb/G (g'') quarter notes to Bb/G 8ths to Bb/G quarter notes to C/A 8ths back to Bb/G quarter notes tied to whole notes next bar. The guitars play the rhythm “Eb” on four 8<sup>th</sup> note chords (crossbeam connected) with that 4<sup>th</sup> 8<sup>th</sup> chord tied to 8<sup>th</sup> in the next figure and then playing another 8<sup>th</sup> chord (both 8ths connected by a crossbeam) to quarter note chord (repeat in Bar 2). The Bass Fender plays small octave Eb quarter note up to Bb 8<sup>th</sup> to Line 1 G quarter down to Bb 8<sup>th</sup> up to Eb quarter down to (Bar 10) small octave Eb up to Bb 8<sup>th</sup> up to Eb quarter down to small octave Eb 8<sup>th</sup> up to G-Bb 8ths to (Bar 11, etc) “ad lib” (on “Ab” in Bar 11).

Back in Bar 1, 4 violas play the Bb/Eb (Line 1 E flat) whole notes tied to whole notes next bar, and then Ab/C in Bars 11-12 to Bb/Eb again in Bars 13-14. Celli play in Bar 9 small octave Eb/G whole notes tied to next bar, and then Ab/Eb in Bars 11-12, and so forth. The CB is pizz on small octave Eb quarter note in Bar 9 (followed by rests), repeated next bar, and then Ab quarter notes in Bars 11-12. The violins play Line 2 Bb whole note to (Bar 10) “3” triplet value half notes Bb-Ab-G to (Bar 11) Ab whole note to (Bar 12) triplet value half notes Ab-G-F to (Bar 13) Bb whole note.

Back in Bar 10, the clarinets continue the melody on Ab/F quarter notes to C/Eb 8ths to C/Eb quarter notes to Ab/F 8ths to C/Eb quarter notes tied to whole notes in Bar 12. In Bar 13, the clarinets play Bb/G quarters to 8ths to quarter to C/Ab 8ths to Bb/G quarter notes to (Bar 14) Ab/F quarters to 8ths to quarters to Bb/G 8ths to Ab/F quarter notes to (Bar 15) G/Eb quarters to 8ths to quarters to G/Bb 8ths to G/Eb quarters to (Bar 16) Ab/F whole notes.

Skipping to Bar 19 (:52), six violins II and 8 violins I play respectively the small octave and Line 1 G whole notes tied to next bar, while violas play small octave G. Trumpet II plays small octave G and trumpet I plays Line 1 G whole notes tied to next bar. After a quarter and 8<sup>th</sup>

rest in Bar 19, the bass clarinet/contra bassoon/Pos/piano/VC/CB play a descending series of notes in a four-bar phrase. We find F 8<sup>th</sup> tied to F 8<sup>th</sup> to Eb 8<sup>th</sup> (the 2<sup>nd</sup> & 3<sup>rd</sup> 8ths are crossbeam connected) to D quarter note to (Bar 20) C quarter up to Eb 8<sup>th</sup> to D 8<sup>th</sup> tied to 8<sup>th</sup> to Bb 8<sup>th</sup> to (except for the Pos) F quarter note to (Bar 21, start of page 6) Ab dotted quarter note to Bb 8<sup>th</sup> tied to 8<sup>th</sup> to C 8<sup>th</sup> D quarter note to (Bar 22) Eb to D tenuto half notes.

In Bar 23 (:59), the music changes when Jim Davis (head of the small lynching party) asks, “You got any last words, Scotsman?” For some reason, the music has an Indian type of rhythm (unless the little boy was Indian instead of Mexican). The piano and pizz celli play mp on three staccato quarter note chords of Great octave C/G/D (d) followed by a quarter rest, repeated next bars. Pizz viole play three staccato small octave D quarter notes (with a quarter rest), repeated next bars. CB is pizz on small octave C/G quarter note dyads. The timp is rolled on half note C to C staccato C quarter beat (followed by a quarter rest). After a half rest, the bass drum hits mp a quarter note (followed by a quarter rest). Repeat next bars.

In Bar 25, straight-muted trumpets play G/Bb staccato 8ths to G/Bb tenuto 8<sup>th</sup> notes tied to dotted half notes and tied to whole notes next bar.[No further information]

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“On The Move” M-302. CCF 214. Cut time. 5 pages, 19 bars. Track # 4 starting at 1:31. Scene: Big Jake says “Come on, Dog!” and rides off from the would-be Hanging Tree. Rousing, tutti performance of the Big Jake theme.

The bassoon/C.F./Pos II & III/rolled timp play mf crescendo the Great octave rinforzando G whole note. After a quarter rest, flutes I & II/16 violins/6 viole/6 celli playing a rising “7” figure of 16<sup>th</sup> notes Line 2 (for flutes and violins; Line 1 for viole; small octave for celli) C-D-E-F-G-A-B forte crescendo to Line 3 (etc) C-D-C tenuto triplet value quarter notes. Flute III/oboe/English horn play those “3” triplet value quarter notes after a half rest.

✓

and or 6

580

19

In Bar 2, the flutes/oboe/English horn/harp/violins/viole/VC continue the melody line on E whole note (e''' for flutes I & II and violins) tied to half note in Bar 3 to triplet value quarter notes C-D-C up to (Bar 4) G quarter note down to E dotted half note tied to next bar. Back in Bar 2, the clarinets/horns/2 trumpets/ are highlighted playing the syncopated rhythm. Clarinets play G/C/E (e'') quarter note C maj triad (followed by an 8<sup>th</sup> rest) to root position C/E/G stand alone 8<sup>th</sup> note triad to a figure of four 8<sup>th</sup> note triads comprised of two C/E/G chords to two A/C/F (F maj 1<sup>st</sup> inversion) triads (all four 8<sup>th</sup> note chords are crossbeam connected). In Bar 3, they play G/C/E quarter note triad to G/C/E 8<sup>th</sup> triad to A/C/F 8<sup>th</sup> triad (both crossbeam connected) tied to 8ths in the start of the next four-note figure of four A/C/F 8<sup>th</sup> triads to (Bar 4) three C/E/G 8ths to B/E/G (E min) triads (crossbeam connected) with a sforzando over the 4<sup>th</sup> triad to the next figure of four B/E/G 8<sup>th</sup> triads (with the sforzando mark above the third triad—so obviously syncopated here). The acoustic guitar plays an auxiliary rhythm of C major quarter note to two C maj 8ths (crossbeam connected) to two C maj chords to 2 “F” chords (all four 8ths are crossbeam connected) to (Bar 3) three “C” 8<sup>th</sup> to one “F” 8<sup>th</sup> to next figure of F major 8ths to (Bar 4) three “C” chords to one “Emi” to next figure of four E min 8<sup>th</sup> chords.

And so forth.

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“Motorcycle” M-401. CCF 215.  $\frac{3}{4}$  time. 10 pages, 41 bars. Track #5. Scene: Michael McCandles (Christopher Mitchum), a blonde son of Big Jake’s, arrives with his noisy motorcycle, and at the end of this musical sequence we see Big Jake’s scared horse throwing the Duke into the mud.

A brief pyramid or layering effect is given in the first bar. Flute I/8 violins I play forte Line 3 F dotted half note trill tied to dotted half note in Bar 2 and tied to 8<sup>th</sup> note in Bar 3 (in 2/4 time), but quarter note tie for the violins. After a quarter rest, flutes II & III/violins II play Line 2 F quarter note trill tied to dotted half note next bar and to 8<sup>th</sup> note in Bar 3 (quarter note for violins). After a half rest, two clarinets and viole play Line 1 F quarter trill tied to dotted half notes in bar 2 and to 8<sup>th</sup> note in Bar 3 (quarter note for viole). The harp plucks Line 3 F quarter note (with the Let Ring curve line extending out) and then Line 2 F quarter note and finally the Line 1 F quarter note tied to dotted half note in Bar 2.

10 1/4 F. CLIX M 403 MOTORCYCLE Bernadoin S-H

Flutes

Oboes

Clarinet

B.C.

Bassoon

coo

Horn

3 Trumpets

Trombones

Tuba

Drums

Harp

Piano

guitar

BASS

af

Violins

Viola

Cello

TAINT 6.1

CUE BASS

Ande

1010

After a quarter & 8<sup>th</sup> rest in Bar 2, the bass clarinet/Fag/C.Fag/piano bottom staff/BF/pizz VC/CB play rising 8<sup>th</sup> notes Great octave (small octave for bass clar) F-G-A. Pos I & II play the F quarter note comedic gliss crescendo to (Bar 3 in 2/4 time) the Bb 8<sup>th</sup> note (followed by rests). Flutes/oboes/clarinet/trumpets play the melody line. After an 8<sup>th</sup> rest (for trumpets), they play F/Bb/D (Bb maj 2<sup>nd</sup> inv) quarter note triad legato to E/A/C# (A maj 2<sup>nd</sup> inv) 8<sup>th</sup> triad back to (Bar 4) F/Bb/D 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Repeat next two bars. Violins play Line 2 F-G-F-E 16ths figure played twice same bar to (Bar 4) same figure to new figure of F-D-Eb-E. After an 8<sup>th</sup> rest, the first two horns and viole play rising 8<sup>th</sup> notes F'-G-A to (Bar 4) Bb 9<sup>th</sup> to (now horns III & IV only with the viole) F tenuto quarter note to F tenuto 8<sup>th</sup> note. And so forth.

Skipping to Bar 36 (:32), we come to a somewhat Herrmannesque ending to this cue, especially in regards to the dark instrumentation involved. The bassoon/contra-bassoon/tuba/BF/harp/VC/CB set the stage with the sounding of the tenuto Bb half note tied to quarter note next bar, then F tenuto quarter note tied to half note in Bar 38 to (Bar 39) D half note to (Bar 40) deep-throated Bb half note (Contra-octave for the Fag/C.Fag/tuba/harp; Great octave for VC/CB) tied to half note next bar and held fermata.

Back in Bar 36, after an 8<sup>th</sup> rest, the flutes/oboes/clarinet I/piano/violins/viole play a repeat three-note phrase of F/Bb/D (Bb maj) quarter notes legato to E/A/C# (A maj) 8<sup>th</sup> triad to (Bar 37) F/Bb/D 8<sup>th</sup> triad (followed by two 8<sup>th</sup> rests) to F/Bb/D 8ths tied to 8ths in Bar 38 (quarter note duration) to E/A/C# 8ths to F/Bb/D 8ths (followed by an 8<sup>th</sup> rest). In Bar 39, after an 8<sup>th</sup> rest, they play again Bb maj quarter notes to A maj 8ths to (Bar 40) Bb maj 8<sup>th</sup> triad (followed by an 8<sup>th</sup> & quarter rest). Tacet end Bar 41.

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“A Dog Named Dog” M-402. CCF 216. 2/2 time. 18 pages, 72 bars. Scene: Jake and Dog start to travel while the others go their own way. Note: This complete cue (as originally written) is not on the cd nor in the movie—certainly not the opening pages (borrowed directly from CCF 213 “All Jake”). Apparently the music used from “A Dog Named Dog” was used someplace after Bar 22 of the re-use from “All Jake.” The adapted and edited version is located on track #6 titled “All Jake and Raider.”

6 SHARV m=400 A DOG NAMED DOG Born (5-74)  
CCF 216

The musical score is written on twelve staves. The instruments and parts are labeled on the left: Flute 2 (Fl 2), Oboe 1 (Ob 1), Clarinet 3 (Cl 3), Euphonium (Eup), Trombone 1 (Tb 1), Trombone 2 (Tb 2), Vocal (Vocal), Soprano (Soprano), Drums (Dr), Harp (Harp), Acoustic guitar (acoustic), Bass (Bass), Violin (Viol), Viola (Viola), and Cello (Cello). The score includes various musical notations such as notes, rests, and dynamic markings. The paper is aged and has some creases and stains.

Not on CD

1890 (70)

The “All Jake” or Big Jake theme is indeed played at the start of this cue, but instead of just the opening horns we also have two flutes/oboe/clarinet I playing the phrase as well. After a quarter rest, they play the A 8<sup>th</sup> up to D 8<sup>th</sup> tied to 8<sup>th</sup> to E 8<sup>th</sup> to D quarter note to (Bar 2) F# whole note tied to quarter note in Bar 3 down to A quarter up to triplet value quarter notes D-E-D up to (Bar 4) A quarter to F# dotted half note tied to next bar.

In Bar 2, strings/BF/guitars/piano/harp/Fag/bass clar/clar II play a response phrase of D maj (D/F#/A) quarter notes (followed by a quarter rest for the harp/piano) to (after an 8<sup>th</sup> rest for altri instruments) D maj 8ths. The F# min (F#/A/C#) quarter note chord is played by the harp & piano (followed by a quarter rest) while the other players sound two F# min 8<sup>th</sup> note chords to quarter note chord, and so forth.

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“Survey” M-501. CCF 217. C time. 22 pages, 84 bars. Located at the start of track # 7. Scene: Big Jake and his Indian pal Sam Sharpnose (Bruce Cabot) team up and ride out. Nice, leisurely, gentle cue as the two men ride leisurely ride out!

Flutes and clarinets II & III play mp Line 1 E/A whole notes to (Bar 2) D/F# whole notes. Oboe I and clarinet I play mp on Line 1 B 8<sup>th</sup> to C# 8<sup>th</sup> tied to C# dotted half note (all notes played legato) to (Bar 2) A 8<sup>th</sup> to B 8<sup>th</sup> tied to B dotted half note. Pizz celli play Great octave A quarter note up to small octave A down to E 8<sup>th</sup> notes (crossbeam connected) down to Great octave A up to small octave A (crossbeam connected) 8ths to E (e) quarter note. The acoustic guitar I plays the same pattern and notes except for the initial quarter note. In Bar 2, they play, after a quarter rest, A-F# down to D up to A down to F#-F 8<sup>th</sup> note figures. The BF and pizz CB play the small octave A quarter note (followed by a quarter rest) down to Great octave A (for BF, but small octave for CB) quarter note (followed by an 8<sup>th</sup> rest) to A small octave register 8<sup>th</sup> note to (Bar 2) D quarter note (followed by a quarter rest) to D quarter again (with an 8<sup>th</sup> rest) to D 8<sup>th</sup>.

SAKE M-501 = SURVEY = Bernstein SAT 5/8/71 (S-17)  
CCF 217

Fls 2  
Obs 1  
Cls 3  
Fas 1  
Hr 4  
Tpts 2  
Perc 1  
Perc 2  
Perc 3  
Perc 4

1 2 3 4

In Bar 3, all flutes and oboe I continue the melody line on Line 1 E quarter up to Line 2 C# quarter note to C# dotted quarter to C# 8<sup>th</sup> to (Bar 4)

B quarter legato to A 8<sup>th</sup> to A 8<sup>th</sup> tied to half note. The “tube shaker” plays mp on eight 8<sup>th</sup> notes (repeated next bars). Both guitars play four A maj 8<sup>th</sup> chords (crossbeam connected) to stand alone 8<sup>th</sup> to quarter to 8<sup>th</sup> to (bar 4) D maj 8<sup>th</sup> to two 16<sup>th</sup> to 8<sup>th</sup> to 8<sup>th</sup> tied to 8<sup>th</sup> and then three more 8<sup>th</sup> chords. The BF plays small octave D quarter (followed by an 8<sup>th</sup> rest) up to A 8<sup>th</sup> tied to 8<sup>th</sup> down to F# 8<sup>th</sup> to D quarter. The CB just plucks pizz the first D quarter note (followed by rests). 8 violins I and 4 violins II enter this cue in Bar 3 playing mp on Line 2 A (vlns II) and E/C# (Line 3) whole notes (A maj). In bar 4, violins I play F#/Line 3 D (d’’) whole notes while vlns II play Line 2 B quarter note to A dotted half note.

Skipping to Bar 8 (:17), violins play Line 2 F# and Line 3 C#/F# (P4 interval) whole notes tied to whole notes next bar. After a half rest in Bar 8, the harp and celeste play triplet 8ths starting on Lines 1 and 3 C#-B-F# figure 8ths up to next figure of A-B-F# to (Bar 9) A-B-C# to E-D-C# to B-C# (followed by a triplet value 8<sup>th</sup> rest and then a normal quarter rest).

In Bar 10, the violins play F#/C#/F# 8ths to E/G/C/Line 3 E (e’’) 8ths (C maj) tied to dotted half notes and tied to whole notes in bar 11. After a half rest in Bar 10, the harp and celeste continue the triplet pattern on D-C-B to A-B-G to (Bar 11) A-B-D to C-B-A to G-A-F# (followed by a quarter rest).

In Bar 12, the violins play on whole notes E (e’)/B/E(e’’) tied to next bar. After a quarter rest, the harp and celeste play triplet 8ths C-B-A to G-A-F# (followed by a quarter rest).

Skipping to Bar 47 (2:09), the horns play a C min (C/Eb/G) rhythm of dotted 8ths to 16ths to two C/Eb/G quarter note triad. Pos I plays on middle C notes. Pos II plays small octave C quarter (followed by an 8<sup>th</sup> rest) down to G 8<sup>th</sup> tied to 8<sup>th</sup> (part of triplet 8ths G-A-B).

In Bar 64 (1:34), the violins play repeat 8<sup>th</sup> notes Line 1 C/E/A/C played six times per figure (two figures per bar). Flute/oboe/clarinet I plays the melody line in Bar 66 (page 10) of Line 2 triplet value A half note to A quarter up to triplet value Line 3 E half to E quarter to (bar 67) D half to E quarter to B quarter to A half (triplet values) tied to (Bar 68) whole note. Etc etc.

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“Ambush” M-502. CCF 218. 6/8 time. Track # 7 starting at 3:03.  
Scene: Behind a cactus is Fain. He points his rifle at the passing posse and shoots. This cue seques from the previous cue.

Flutes I & II/piano/12violins I play pp Line 3 D-F grace notes to G rinforzando dotted half notes tied to dotted half notes next bar. In Bar 2, flute III/clarinets/4 violins II/6 violas play the same pattern as an overlap (tied to Bar 3). The bells sound the Line 2 G dotted half note rinforzando (let ring). I believe the harp sounds Lines 2 & 3 dotted half notes tied to next bar. Etc.



*original* SAKE M 502 An Bull De. n. 1014 (5-14)

*Sym* *201* *As* *B♭* *E♭* *FR* *Hr* *3 Tr* *Pos* *Tuba* *Drum* *W. N. S.*

CCF 218

*Bells*

*Sp 101*  
*re. other parts*  
*(66)*

*Dec. 101*  
*(4)*  
*a 6*

*Survey*

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“Buzzards” M-503/601. CCF 219. 6/8 time. 20 pages, 81 bars.  
Track # 7 starting at 5:11. This cue seques from the previous cue.

Flutes/oboes/clarinets/horns III & IV/violins/viole play Line 3  
(flutes/violins) G-G-G 8ths (crossbeam connected) followed by a quarter &  
8<sup>th</sup> rest to (Bar 2) G-G-G to G-G-G 8ths to (Bar 3), after a quarter & 8<sup>th</sup> rest,  
G-G-G 8ths to (Bar 4) two more such figures. Fag/horns I &  
II/trumpets/Pos/VC play descending triplet 8<sup>th</sup> figures on G-F#-C# (followed  
by rests) to (Bar 2) G-F#-Ab to A-F#-C# to (Bar 3), after a quarter & 8<sup>th</sup> rest,  
AG-F#-Ab to (Bar 4) G-F#-Ab to G-F#-C#.

After a quarter & 8<sup>th</sup> rest in bar 1, the solo timp plays forte solo  
 (“w/wood stix”) G up to small octave Db back down to G sforzando-marked  
 8<sup>th</sup> notes (crossbeam connected). In Bar 3, the timp returns with the same  
 notes (followed by rests).

Skipping to the ending bars [sorry—once again I do not have further  
 information on the other pages], the bass clarinet/Eb clarinet/Fag/C.Fag play  
 the F#/B whole notes from Bars 77-80 to 8<sup>th</sup> notes in Bar 81 while the snare  
 drum plays without snares.

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“Play Dead” M-602. CCF 220. 4/4 time. 3 pages, 12 bars. Track  
 # 8. [Note: There is a mistake on the cd track listings: What is labeled as  
 track #8 (“Make Camp”) is actually “Play Dead.” The incorrect title of  
 “Make Camp” on track # 8 is actually heard on track # 9 (erroneously  
 labeled as “On The Trail”). Track # 10 (“Followed”) is indeed correct,  
 however. I do not know what this “On The Trail” is. I do not believe I saw  
 a written cue with that title. Moreover, for whatever reason, “Play Dead”  
 was *not* included in the movie. The intended scene was probably when Big  
 Jake rides his horse down the inclined cliff to see if his motorcycling son  
 was dead. Instead, it was a case of “Play Dead.”

Bards (Big Juke) M 602 "PLAY DEAD" E. Newman  
 CCF 220

Flutes  
 Oboes  
 Clarinets  
 Bassoons  
 Horns 1-2 3-4  
 Trumpets 1 2  
 Trombones 1 2  
 Violins  
 Violas  
 Cellos  
 Harp  
 Piano  
 Drums

3 pp (12)

The bassoon/4 VC/CB play mp on Bb half note (Great octave for Fag; small octave for VC/CB) down to F# half note. In Bar 2, we begin to hear a rather dreamy, casual, classic western-style phrase. Flute I starts the bar with “3” triplet 8<sup>th</sup> note figures of Line 2 Bb down to two F triplet value 8ths (staccato on the third 8<sup>th</sup>) to F-D-D triplet (followed by a half rest). Flute II takes over playing mp on D down to two Line 1 Bb triplet value 8ths (staccato on the third note of each triplet) to rising 8ths Bb-C-D. In Bar 3, flute I returns on F-D-D to D-Bb-Bb (followed by a half rest). Flute II takes over on Bb down to Line 1 F-F to F-Bb-Bb (I believe—hard to see the notes).

After an 8<sup>th</sup> rest in Bar 2, clarinet I plays mp on Line 2 D quarter to C# 8<sup>th</sup> to D half tied to whole note next bar, while clarinet II plays Line 1 Bb quarter note to A 8<sup>th</sup> to Bb half note tied to whole note in Bar 3.

“Vibes” play p, after a triplet value quarter rest, a triplet value Line 1 F 8<sup>th</sup> to next “3” figure of F 8<sup>th</sup> down to D half note (let vibrate) to next triplet figure of triplet value quarter rest to Bb 8<sup>th</sup>, and then final “3” figure (for Bar 2) of Bb 8<sup>th</sup> up to D quarter notes. IN Bar 3, they play triplet value D 8<sup>th</sup> (after a triplet value rest) to next “3” figure of D 8<sup>th</sup> to Bb quarter to next figure of Line 1 F (after a triplet value quarter rest) to 4<sup>th</sup> triplet figure of F 8<sup>th</sup> up to Bb quarter notes.

The harp plays different harp figures. It plays, after a triplet value quarter rest, Line 1 8<sup>th</sup> tied to triplet value quarter note to D 8<sup>th</sup> “3” figure, and that D 8<sup>th</sup> is tied to next figure of D quarter down to small octave Bb tied to normal value Bb quarter note. In Bar 3, after a triplet value quarter rest, it plays Line 2 D 8<sup>th</sup> to next “3” figure of D 8<sup>th</sup> down to BB quarter note to next “3” figure of quarter rest down to Line 1 F 8<sup>th</sup>, and then fourth “3” figure of F 8<sup>th</sup> up to Bb quarter notes.

The piano plays mp on triplets Line 2 Bb down to F-F (third 8<sup>th</sup> is staccato) to next “3” figure of triplet value quarter rest to Line 2 D 8<sup>th</sup> to next “3” figure of D down to Line 1 Bb-Bb (the third note is let vibrate) to next “3” figure of quarter note rest up to Line 2 D 8<sup>th</sup>. In Bar 3, the piano plays Line 2 F down to D-D triplet 8ths to next “3” figure of triplet value quarter rest to Line 1 Bb 8<sup>th</sup> to next “3” figure of Bb down to Line 1 F-F 8ths to next “3” figure of quarter rest up to Bb 8<sup>th</sup>.

In Bar 3, after an 8<sup>th</sup> rest, four violins I play Bb/D (d'') quarter notes to A/C# 8ths to Bb/D half notes tied to 8<sup>th</sup> notes in Bar 4 (followed by rests). After a triplet value quarter rest in Bar 2, ten violins II play p Line 1 tenuto 8<sup>th</sup> notes tied to next "3" figure of F quarter to D/A 8ths to normal value D/F half notes. In Bar 3, they play triplet value quarter rest to Line 1 D 8<sup>th</sup> tied to next "3" figure of D quarter down to Bb 8<sup>th</sup> tied to Bb/D half notes. Two violins (top staff) play triplet value quarter rest to Line 1 F 8<sup>th</sup> tied to F quarter tied to F quarter down to Bb 8<sup>th</sup> tied to normal value Bb quarter note. Two violins (bottom staff) start off the same on the first two notes given, and then down to D 8<sup>th</sup> tied to D quarter down to Bb 8<sup>th</sup> tied to normal value quarter note.

Meanwhile, the bassoon and VC/CB continue the half note descent of Bb down to F# half notes (repeated from Bar 1) down to (Bar 3) D down to Bb half notes up to (Bar 4) D (small octave for Fag; Line 1 for VC/CB) down to Bb half notes.

This concludes my current notes on this cue, but it should be sufficient to give you an idea of how Bernstein created the nice musical effect that he did in this cue.

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"Make Camp" M-603. CCF 221. 6/8 time. 5 pages, 20 bars.  
Track #9. Scene: Fain and his cohorts ride past a waterfall during the late afternoon as the music plays. Then the scene cuts to Big Jake's nighttime camp.

More syncopation here! Two guitars play Line 1 C 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to Eb 16<sup>th</sup> back down to two staccato C 8ths (followed by a 16<sup>th</sup> rest) to Eb 16<sup>th</sup> down to C 8<sup>th</sup>. Repeat thru Bar 6. The Bass Fender plays a different pattern of small octave C staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to Line 1 C down to G staccato 16ths down to small octave C staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to C-G staccato 8ths again. Repeat thru Bar 6. The bassoon plays the same but an octave lower. Four celli play a somewhat similar pattern but starting on Great octave C staccato 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) up to small octave Eb-C 16ths to Great octave G 16<sup>th</sup> (for bottom two VC; 16<sup>th</sup> rest for upper celli) down to Great octave C 8<sup>th</sup> (with 16<sup>th</sup> rest) to the same 16<sup>th</sup> pattern just described. Repeat thru Bar 6. CB play small octave C sforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to another C 8<sup>th</sup> with rests. Repeat thru Bar 6. The timp beats mp on the same notes and pattern.

(Borch) SIGWAKE M 603 "MAKE CAMP" E. Kauten S. H.  
 Flutes  
 Oboes  
 Clarinet  
 Bassoon  
 Horns  
 Trumpets  
 Sr. Mutes  
 Trombones  
 Drums  
 Harp  
 Piano  
 Violin  
 Viola  
 Cello

Viole play repeat running 16<sup>th</sup> note figures of small octave Ab-G-Ab-G-Ab-G played twice per bar and repeated thru Bar 6. The clarinets play a similar pattern but alternating (and slightly overlapping). So we find clarinet I playing mp on small octave Ab-G-Ab-G-Ab-G 16ths to stand alone Ab 8<sup>th</sup> (followed by rests) where clarinet II takes over on the same pattern to Ab stand alone 16<sup>th</sup> in Bar 2 (followed by a 16<sup>th</sup> and two 8<sup>th</sup> rests) to another 16<sup>th</sup> figure. Repeat thru Bar 6.

Horns I & II play (“Fiber Mutes”) mp on Line 1 C/F(f<sup>°</sup>) dotted half notes tied to next bar and tied to 8<sup>th</sup> notes in Bar 3 (followed by rests, and tacet in Bar 4). However, horns III & IV take over (with fiber mutes) in Bars 3-4 with the same tenuto notes and tied to 8<sup>th</sup> notes in Bar 5. Then horns I & II return in Bar 5 on C/F again. Two trumpets in straight mutes play G/C (c’’) tenuto dotted half notes tied to dotted half notes next bar. Repeat next four bars. The vibe (“motor on”) strikes on Line 1 C/F dotted half notes (let vibrate curve line extending out), repeated next bars.

After a quarter & 8<sup>th</sup> rest in Bar 1, 14 violins are highlighted playing mf on Line 2 G 16<sup>th</sup> to F 16<sup>th</sup> (connected by two crossbeams) and tied to F 8<sup>th</sup> down to C 8<sup>th</sup> (both 8<sup>th</sup> connected by one crossbeam) up to (Bar 2) Eb quarter note up to Bb 8<sup>th</sup> stand alone 8<sup>th</sup> tied to Bb stand alone 8<sup>th</sup> (in other words, they are not crossbeam connected to fit into the 6/8 meter) down to G quarter note tied to dotted half notes in Bars 3-4.

In Bar 3, the solo piano is also featured playing 8<sup>th</sup> notes Line 2 C-D (crossbeam connected) to Eb-C to Eb-F to (Bar 4) G dotted quarter note down to Eb-F-G 8ths (crossbeam connected) to (Bar 5 (page 2) G dotted half note.

In Bar 5 (:10), the violins continue the melody on Line 3 C 16<sup>th</sup> to Bb 16<sup>th</sup> (crossbeam connected) and tied to quarter note and 8<sup>th</sup> note down to F quarter note up to (Bar 6) Ab quarter note down to Eb 8<sup>th</sup> to F dotted quarter to (Bar 7) the divisi fingered trem between Line 2 G to Ab dotted half notes and also C to Db dotted half notes to (Bar 8) Line 2 F quarter to F 8<sup>th</sup> up to Line 3 C quarter to C 8<sup>th</sup>. In Bar 7, the flutes are also legato trem on the same notes as the violins (of course notated as a fingered trem of the strings). In Bar 7, the timp hits a G tenuto dotted half note. The harp plays the Contra octave and Great octave G dotted half notes to (Bar 8) Great octave F dotted to Eb dotted quarter tenuto notes. The piano also plays those

dotted quarter notes but an octave lower. The BF also plays F to Eb notes but small octave register. Viole play Line 1 C/Db/F triplet 8<sup>th</sup> figures. VC play the Great octave F to Eb dotted quarter notes.

I have no further information on this cue.

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“Followed” M-604. CCF 222. 4/4 time signature. 18 pages, 70 bars. Track # 10. Scene: Morning. Big Jake and his sons follow the trail left behind by Fain and his evil-minded crew. They pass by the same waterfalls area. We have a snazzy Big Jake rendition in this cue, but unfortunately I only have information on the title page!

In Bar 1, two open trumpets and two open trombones play f (forte) in a declarative manner F 8<sup>th</sup> (Line 1 for trumpets; small octave for Pos) up to Bb 8<sup>th</sup> (crossbeam connected) and tied to Bb 8<sup>th</sup> to C 8<sup>th</sup> (crossbeam connected) to Bb quarter note to (Bar 2) D whole note tied to quarter note next bar. They continue the melody on the Bb 8<sup>th</sup> to Bb 8<sup>th</sup> (crossbeam connected) and tied to Bb 8<sup>th</sup> to C 8<sup>th</sup> to Bb quarter to (Bar 4) F staccato quarter note to tenuto D dotted half tied to quarter note next bar, etc.

In Bar 2, the guitars play, after a quarter and 8<sup>th</sup> rest, a rhythmic pattern that starts on (as written on the page) “Bb 9 no 7<sup>th</sup>” to “Bb.” This applies also for the rest of the orchestra playing the Bb maj 9 (Bb/D/F/A/C) with no 7<sup>th</sup> (A). So we find the orchestra playing the Bb maj 9 (no 7<sup>th</sup>) 8<sup>th</sup> chord tied to 8<sup>th</sup> to 8<sup>th</sup> (previous two 8<sup>th</sup> chords are crossbeam connected) to quarter note Bb maj (BB/D/F) chord. In Bar 3, after an 8<sup>th</sup> rest, the rhythmic force continues with the Bb maj 9 (no 7<sup>th</sup>) quarter note chord to 8<sup>th</sup> chord to two staccato Bb maj quarter notes. In Bar 4, after a quarter & 8<sup>th</sup> rest, we find the Bb maj 9 (no 7<sup>th</sup>) quarter note chord to 8<sup>th</sup> chord to Bb maj quarter note chord, and so forth.

Specifically, flutes II & I and clarinets II & I (octave lower) play Bb/C (c’’) 8ths tied to 8ths to 8ths to quarter notes in Bar 2. The oboe and clarinet III (octave lower) plays on Line 2 F notes. The bassoon plays forte on Great octave F notes. Horns play on Bb/C ( c’ ). The piano plays on Line 1 C/F/Bb/C (c’’) in Bar 2 to D/F/Bb/D on that end of bar quarter note chord (Bb maj). 4 violins II play on Line 2 Bb notes while 8 violins I play on F/Line 3 C (c’’). Viole play on Line 1 D notes, and VC/CB on Great octave F.

CCF 222 B.J. (Boeck M 604) FOLLOWED Elmer Rios S.H

The musical score is written on 12 staves, each labeled with an instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into four measures, each containing a different musical phrase. The instruments listed on the left are: Flutes (Fl), Oboes (Ob), Clarinets (Cl), Bassoons (Bsn), Trumpets (Tr), Trombones (Tbn), Tuba (Tub), Euphonium (Eup), Baritone (Bar), Bass (B), Drums (Dr), and Cymbals (Cym). The score is written in a handwritten style with various annotations and markings.

Skipping to Bar 47 (1:15), the harp is gliss (“C maj”) from Great octave G half note up to Line 3 C 8<sup>th</sup>. Violins play “10” 16<sup>th</sup> note rising figure Line 1 G-A-B-C-D-E-F-G-A-B crescendo to Line 3 tenuto C-D-C triplet value quarter notes to (Bar 48) E whole note fortissimo tied to (Bar 49) E half note to triplet value tenuto quarter notes C-D-C to (Bar 50) G quarter to E dotted half note. Viole play the same but an octave lower. VC play the same but two octaves lower. And so forth.

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“Bullet Galore” M-701. CCF 223. *Vigorous* in 2/4 fast time. 12 pages, 46 bars. Track # 11. Scene: A comedic scene in which Michael accidentally shoots a rapid-fire automatic pistol with 8 shots. His brother and Sharpnose dive into the water! The mule carrying the supplies runs off. A rather rousing Copelandesque or rowdy barnyard western type cue.

Twelve violins (piano is “col” violins) are highlighted playing ff (fortissimo) playing Line 2 G-A-B grace notes legato to Line 3 C-B-C-G (g”) 16ths (connected by two crossbeams) up to C 8<sup>th</sup> to C-B 16ths figure to (Bar 1) C-G 16ths up to C 8<sup>th</sup> figure to C-E-D-C 16ths figure to (Bar 3) D-C-D-G 16ths figure up to Line 3 D 8<sup>th</sup> to D-C 16ths figure to (Bar 4) D-G 16ths to D 8<sup>th</sup> figure to D-F-E-D 16ths figure, and so forth. Viole (treble clef) also play this passage but an octave lower. Celli are pizz on sforzando C/E (e) 8ths (followed by two 8<sup>th</sup> rests) to D/F 8ths to (Bar 2), after a quarter rest, E/G sforzando 8ths (followed by an 8<sup>th</sup> rest) to (Bar 3) F/A 8ths (followed by two 8<sup>th</sup> rests) (with two 8<sup>th</sup> rests) back to D/F 8ths, and so forth. CB are pizz on the lower notes of the celli (C to D, etc). Pos also play the lower notes, both Great and small octave C to D, etc. Horns play E/G/C/ (C maj) 8<sup>th</sup> and then (after two 8<sup>th</sup> rests) F/A/D (D min) and so forth. Trumpets play E/G to F/A, etc. The bassoons plays C to D in Bar 1, bass clarinet on middle C to D, clarinets on G/E (e’) to A/F, oboe on G to A, etc. The flutes play Line 3 C-B-C 16ths (followed by a 16<sup>th</sup> rest and 8<sup>th</sup> rest) to C-B 16ths to (Bar 2) C 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest).

[illegible]

Skipping to Bar 32 (:41), the music quiets down when Michael briefly stops the shooting. The bass clarinet plays small octave G up to C quarter notes (followed by a quarter rest) to C quarter note again (repeat next bars). Bassoon I plays Great octave G up to C quarter notes down to Great octave C on the third beat (silent for the bass clarinet), followed by a quarter rest (when the bass clarinet plays the C quarter note. Repeat next bars. The timp beats the C quarter note on the 4<sup>th</sup> beat. The pizz CB also pluck on the 4<sup>th</sup> beat C quarter note only. The harp plays all beats on Great octave G up to small octave C down to Great octave C up to small octave C again (repeat next bars).

In Bar 33, flute I plays Line 3 C-B-C-G 16ths (connected by two crossbeams) to C 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). In Bar 34, after a half rest, clarinet I plays Line 1 G-A-G-E 16ths to middle C quarter note.

In end Bar 46 (1:08), the flute plays C-B-C-F 16ths to C 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). The bass clarinet plays F up to C quarter notes, followed by a half rest. The bassoon plays F quarter note (followed by a quarter rest) to Great octave C tenuto half note held fermata. The harp plays the Great octave C half note (followed by a half rest). After a half rest, the CB plays the small octave C half note (let vibrate).

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“Pack Train” M-702. CCF 224. 2/2 time signature. 3 pages, 11 bars. Track # 12. Scene: Our heroes drive the small pack train along the river until finally we come to another night camp scene. Another light-hearted, bouncy cue.

Two trumpets in straight mutes are soli in Bar 1 playing mp (after a quarter rest) on two Line 1 G 8<sup>th</sup> notes (crossbeam connected) up to A/C (c’’) 8ths dyad to G/D dotted quarter notes to (Bar 2) four G/E (e’’) 8ths (crossbeam connected) to A/F staccato 8ths to G/E tenuto quarter notes tied to whole notes in Bar 3. In Bar 4, they play F/F 8ths to three G/C 8ths (all four 8ths are crossbeam connected) to F/D staccato quarter notes to G/C tenuto quarter notes tied to next bar, etc.

(B orch.) M-702 PACK TRAIN E. S. H.

*pic* *Flutes* *pic* *2* *2* *1 1 1 1 1* *1 1*

Oboes *CCF 224*

Clarinet *BU* *(Fol)* *mp* *1-2*

Bassoon

Horn *ST* *MUTED*

Trumpets *1 2 3 4* *1 2 3 4* *1 2 3 4* *1 2 3 4*

Trombones

Drums *2/2* *2/2* *1 2 3 4* *1 2 3 4* *1 2 3 4* *1 2 3 4*

Harp

Piano *1* *2* *3* *4*

Violins

Viola

*CB* *115* *1 2 3 4* *1 2 3 4*

In Bar 2, two piccolos play mp Line 2 G whole notes to (Bar 3) unison G quarter to G 8<sup>th</sup> notes to A(flute II)/C9(flute I) quarter notes to G 8<sup>th</sup> to A/C (c'') quarter notes again to (Bar 4) F/D (d'') quarter notes to A/C dotted half notes tied to next bar. The bass clarinet plays mp on middle C tenuto C dotted quarter note to staccato 8<sup>th</sup> to tenuto C quarter note again to C staccato 8<sup>th</sup> (repeat next bar) and then (in Bar 4), F tenuto dotted quarter to F staccato 8<sup>th</sup> (repeated same bar). The “Long shaker” plays 8<sup>th</sup> note figures (4 8ths per figure, two figures per bar) notated here for convenience on the Line 2 D location (if treble clef) or small octave F if bass clef). Repeat next bars. The tambourine plays on the 3<sup>rd</sup>/6<sup>th</sup>/7<sup>th</sup> 8<sup>th</sup> beats. Drums beat on the 2<sup>nd</sup>/3<sup>rd</sup>/4<sup>th</sup> thru 8<sup>th</sup> beats. The timp plays the C quarter note (followed by a quarter rest) to C dotted quarter note to C 8<sup>th</sup> (repeat next bar) and then (in Bar 4) F quarter note (followed by a quarter rest) to F dotted quarter to F 8<sup>th</sup> notes. The harp plays the Great octave C half note (followed by a half rest), repeated in Bar 3. In Bar 4, it plucks the F half note (followed by a half rest).

Two guitars plays mp, after an 8<sup>th</sup> rest, three “C” 8<sup>th</sup> note chords to two “F” (F maj) 8<sup>th</sup> chords to C 8<sup>th</sup> chord to C 8<sup>th</sup> tied to (Bar 3) 8<sup>th</sup> to three more C chords, etc. Bar 4 is “F6.” The Bass Fender plays the same pattern as the bass clarinet. The VC play small octave C tenuto dotted quarter note to C 8<sup>th</sup>, and so forth (see bass clarinet pattern).

The CB pluck pizz on small octave C quarter note (followed by a quarter rest) to C quarter (with rest), repeated next bar. Then, in Bar 4, F notes.

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“Getting Old” M-801. CCF 225. 4/4 time. 16 pages, 56 bars.  
Track # 13. Scene: Big Jake concludes his talk with Fain at camp. Music starts when Big Jake answers Fain by saying, I understand.” The “Getting Old” reference of the cue title refers later when Sharpnose comes back saying he must be getting old because he only could kill one of the two bad guys nearby.

In Bar 1, the clarinet is solo mp on Line 1 G half note to F quarter up to Line 2 C quarter note to (Bar 2) G half note to F-G 8ths to Bb quarter note to (Bar 3) G whole note to G whole note tenuto in Bar 4.

The image shows a handwritten musical score. The top staff is for Clarinet (labeled 'Clar.'), and the bottom staff is for Piano (labeled 'Piano'). Both parts have a 'Solo' marking and a 'mp' (mezzo-piano) dynamic. The score is written on multiple staves with various musical notations including notes, rests, and slurs. The Piano part has a 'Solo' marking and a 'mp' dynamic. The score is written on multiple staves with various musical notations including notes, rests, and slurs.

In Bar 3, the piano is “solo” playing mp on Line 3 C down to Line 2 D 8<sup>th</sup> notes (crossbeam connected) up to Line 3 E down to Line 2 C (crossbeam connected), followed by a quarter rest, and then Line 3 C down to D 8<sup>th</sup> notes. In Bar 3, the piano plays Line 3 E down to C (followed by a quarter rest) up to E down to Line 2 F 8ths up to Line 3 G quarter note. In Bar 5 (page 2) two clarinets now play a two-bar legato phrase. They play p on Line 1 C/Eb 8ths to D/F 8ths (crossbeam connected) to Eb/G quarter notes tied to 8ths to G/BB 8ths (both 8<sup>th</sup> notes are crossbeam connected) to F/Ab 8<sup>th</sup> up to G/D 8ths to (Bar 6) Ab/C (c’’) whole notes. In Bar 7, they play G/Bb 8ths to F/Ab 8ths (crossbeam connected) to Eb/G dotted half notes played legato. Clarinets are afterward tacet for awhile.

Back in Bar 5, the timp beats mp on two Ab 16ths (followed by an 8<sup>th</sup> rest) repeated three more times same bar and repeated thru Bar 7. The piano lower staff plays mp on two Contra octave and Great octave Ab 16ths (followed by an 8<sup>th</sup> rest). Again this is played 4X per bar and repeated thru Bar 7. Four celli play the timp line.

In Bar 8 (:30), violins I play Line 3 Eb quarter note to D dotted half note (repeated in Bar 9). Violins II play Line 2 G quarter note to F# dotted half note (repeated next bar). Viole (treble clef) play Line 2 Eb quarter note to D dotted half note (repeated next bar). Celli and CB play small octave C tenuto quarter note to C tenuto half note to C tenuto quarter note (repeated thru Bar 13). Harp I top staff plays mp descending 16<sup>th</sup> notes starting Line 2 Eb-G-Eb up to Line 2 Eb (connected by two crossbeams) to descending D-F# 16ths to D (d') 8<sup>th</sup> figure (followed by a half rest). The bottom staff plays the same but an octave lower. The piano plays the same pattern and notes as the harp but an octave higher.

In Bar 10, 6 violins I play Line 3 D quarter note to Db dotted half note (repeated next bar) while 6 violins II play Line 2 F# quarter note to F dotted half note (repeated next bar). Viole play Line 2 D quarter to Db dotted half note (repeated in Bar 11). The harp top staff plays descending 16ths Line 2 D-F#-D up to Line 2 D (crossbeams connected) to C#-E# 16ths to middle C# 8<sup>th</sup> figure (followed by a half rest). The bottom staff is an octave lower on this pattern. Piano plays it an octave higher. Repeat next bar.

In Bar 12, violins I play Line 3 Db quarter note to C dotted half note (not repeated next bar) while violins II play Line 2 F quarter to Eb dotted half note. Viole play Line 1 Db quarter to C dotted half note. The harp top staff plays descending 16ths starting Line 2 Db-F-Db up to Db to C-Eb 16ths down to middle C 8<sup>th</sup> figure (followed by a half rest).

In Bar 14 (:53) the VC/CB play Great octave Bb whole note tied to half note next bar to C half note. Two horns play two Line 1 Eb/G staccato 8ths (followed by an 8<sup>th</sup> and quarter rest) to two Db/F staccato 8ths. Meanwhile, after a quarter and 8<sup>th</sup> rest, two trumpets play two staccato Ab/C 8ths (followed by an 8<sup>th</sup> and quarter rest) to (Bar 15), after an 8<sup>th</sup> rest, two staccato C/Eb 8ths (followed by an 8<sup>th</sup> and half rest). Bar 16 = Bar 14.

Skipping to Bar 49 (2:03), the guitars play on E the Big Jake rhythm of quarter note chord to 8<sup>th</sup> chord to 8<sup>th</sup> chord tied to 8<sup>th</sup> to 8<sup>th</sup> to quarter. In Bar 50, they play the rhythm on G# min. After a quarter and 8<sup>th</sup> rest in Bar 49, violins I play mf on Line 1 E stand alone 8<sup>th</sup> tied to E 8<sup>th</sup> to F# 8<sup>th</sup> (the last two 8ths are crossbeam connected) to E quarter note up to (Bar 50) G# whole note tied to quarter note next bar. Violins II play on B 8<sup>th</sup> tied to 8<sup>th</sup> to C# 8<sup>th</sup> to B quarter to (Bar 50) D# whole note tied to next bar. Flutes play

these lines as well, but an octave higher. The CB plucks pizz on small octave E (followed by rests) to (Bar 50) Great octave F# quarter note.  
Etc.

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Maracumbre” M-802. CCF 226. 2/4-3/4 time. 34 bars. Key signature of F maj (one flat—but F# for the trumpets). Track # 17 under Source Music cues (listed as “Maracumee”). Scene: Big Jake and party arrive at the Mexican town of Maracumbre where there is a celebration going on. The music of this cue seques from the previous cue. Instrumentation: 2 violins I, 2 violins II, 2 Bb trumpets, marimba, guitars. There is one more instrumentation that I could not identify—probably the Bass Fender or bass guitar.

Violins I play Line 3 F-F down to C triplet “3” 8ths up to F 8<sup>th</sup> (followed by triplet value 8<sup>th</sup> rest) to C 8<sup>th</sup> to (Bar 2) F-E-Eb rinforzando-marked quarter notes. Violins II play Line 2 A-A down to F triplet 8ths up to A 8<sup>th</sup> (with 8<sup>th</sup> rest) to F 8<sup>th</sup> to (Bar 2) rising rinforzando quarter notes A-Bb- C (c’’’). Trumpets play the same but notated an octave lower. The marimba plays the violins I line (but an octave lower). Guitars play “F” on two triplet 8<sup>th</sup> chord figures to (Bar 2) two “F” 8<sup>th</sup> chords to two “C7/G” 8ths to two “F7/A” 8ths. If it is the Bass fender, it plays small octave F quarter note down to C quarter note to (Bar 2) Great octave F up to G to A quarter notes.

In Bar 3, violins I play D-D-BB triplet 8ths to D 8<sup>th</sup> (8<sup>th</sup> rest) to Bb 8<sup>th</sup> to (Bar 4) D-C#-C rinforzando quarter notes. Violins II play Bb-F-D triplet 8ths to F 8<sup>th</sup> (8<sup>th</sup> rest) to D 8<sup>th</sup> to (Bar 4) rising rinforzando quarter notes F#-G-A. Guitars play “Bb” triplets to (Bar 4) two “D7” 8<sup>th</sup> chords to two “A7/E” 8<sup>th</sup> chords to two “D7/F#” 8<sup>th</sup> chords. The BF (?) plays the Great octave Bb quarter note down to F quarter up to (Bar 4) small octave D-E-F# quarter notes.

M 802      MARACUMBE      Arr - (S-H)

CCF 226

Violins I  
 Violins II  
 Basses  
 Tenors  
 May  
 (P.Ts)

Musical score for Maracumbe, featuring staves for Violins I, Violins II, Basses, Tenors, and May. The score includes handwritten notes, fingerings, and dynamics. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into two systems, each with four measures.

In Bar 5, violins I play BB-A-G triplet 8ths to F-A-C 8ths to (Bar 6) rinforzando quarter notes F-E-D to (Bar 7) C-BB-A triplet 8ths to Bb-G normal 8ths. Violins II play D-C-Bb to A-C-F triplet 8ths to (Bar 6) A-C-

Bb rinforzando quarter notes to (Bar 7) A-G-F triplet 8ths to D-Bb normal 8ths. Guitars play G min quarter to 8<sup>th</sup> triplet figure to “F/C” triplet 8<sup>th</sup> chords to (Bar 6) two “F” 8<sup>th</sup> chords to two “A mi” 8<sup>th</sup> chords to two “Bb” 8<sup>th</sup> chords to (Bar 7) F quarter to 8<sup>th</sup> triplet value chords to two “C7” 8<sup>th</sup> chords. The BF plays rising triplet 8ths G-A-Bb to middle C quarter note to (Bar 6) small octave F-A-Bb quarter notes to (Bar 7) middle C down to small octave C quarter notes.

Repeat Bars 1-7.

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“Extra” M-901/902. CCF 227. I am not sure what this cue is. 4 violins, trumpet(s), guitars, bass guitar, piano. Probably another source music cue.

[Note: After this during a night scene after Big Jake takes a nap until 9 pm, there is a repeat of the “Motorcycle” music when he purposefully picks a fight with a guy in the bar]

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“On The Way” M-1001. CCF 229.  $\frac{3}{4}$  time. 17 pages, 67 bars. Start of track # 14. Scene: Jake and crew (minus Michael) follow a bad man to the rendezvous point to pick up Little Jake. I consider this atmospheric cue one of my favorites in the score.

In Bar 1, flute I is solo *p* on ascending to falling 16<sup>th</sup> notes Line 1 E-F-G-A (connected by two crossbeams) descending on G-F-E-D (connected by two crossbeams) to E quarter note.

BERRY Big TAKE M-1001 ON THE WAY 6.3rem. 1001 (S-H)

Flutes 2 I 3 4 CCF 229

Oboes 1

Clarinets 3

Bassoons 1

Horns 4

Trumpets 2

Trombones 2

Drums 3

Harp 1

Piano 1

Acoustic guitar 2

Bass 1

Violins 12

Viola 4

Cello 4

Handwritten notes and markings include: "Solo", "VC", "CP", "S-H", "1 2 3 4", "p", "f", "acc", "b", "DCA", "B", "H", "7", "1", "2", "3", "4".

In Bar 2, the acoustic guitar I plays “A min 9 no 7” or A min/9 (A/C/E/B) 8<sup>th</sup> chord (followed by an 8<sup>th</sup> rest). Repeat this pattern two times more same bar and repeat next bar. Guitar II plays, after an 8<sup>th</sup> rest, “A mi” mp on 8<sup>th</sup> notes Line 1 E/A/C/E (e’). Repeat this pattern two times more same bar and next bar. The harp is arpeggiando starting on Great octave A/small octave E (e)/Line 1 C (c’) on the bottom staff, and Line 1 E/A/B/E (e’’) on the top staff (followed by an 8<sup>th</sup> rest). Repeat this pattern two more times same bar and repeat next bar. The piano (bottom staff) plays starting Contra octave A/E/A (a) 8ths (followed by an 8<sup>th</sup> rest). Repeat 2X more same bar and repeat bar in Bar 3. The top staff plays, after an 8<sup>th</sup> rest, starting small octave A/C/E (e’). Repeat pattern 2X more same bar and repeat next bar. The timp beats mp on A-E(e) 8<sup>th</sup> notes (crossbeam connected) played 3X per bar for two bars. The bass drum beats p on a quarter note (followed by a quarter and 8<sup>th</sup> rest) to an 8<sup>th</sup> beat. Repeat next bar. The bass fender plays mp on A/E (e) 8ths (followed by an 8<sup>th</sup> rest). Repeat pattern 2X more same bar, and repeat next bar. Six violins pluck pizz mp on double-stopped A/E (e’’) 8ths (followed by the 8<sup>th</sup> rest). Repeat two more times same bar, and repeat next bar. Six violins II pluck A/E/B (b’) 8ths (followed by an 8<sup>th</sup> rest, etc.). Four violas pluck pizz, after an 8<sup>th</sup> rest, on Line 1 C/E 8ths (repeat two more times same bar, etc). Top staff VC, after an 8<sup>th</sup> rest, plucks pizz on small octave A 8<sup>th</sup> (repeat same bar two more times, etc). The bottom staff plucks pizz on A/E/C (c’) 8ths followed by an 8<sup>th</sup> rest, etc. The CB pluck A/E 8ths followed by an 8<sup>th</sup> rest, etc.

In Bar 4, after a quarter rest, the harp plays the same arpeggiando 8<sup>th</sup> note chord (followed by an 8<sup>th</sup> rest) to another 8<sup>th</sup> chord (followed by an 8<sup>th</sup> rest). Ditto piano. The acoustic guitar plays only on the second and third 8<sup>th</sup> chords as well, etc etc. In Bar 5, only the 2<sup>nd</sup> 8<sup>th</sup> chord is played. In Bar 6, the 2<sup>nd</sup> & 3<sup>rd</sup> 8<sup>th</sup> chords are played again. In bar 7, the second 8<sup>th</sup> chord only is played again.

In Bar 8, the first 8<sup>th</sup> chord is played (followed by rests). After a quarter rest in that bar, the solo clarinet is featured (:23) playing mf on Line 2 A half note tied to 8<sup>th</sup> note in Bar 9 to G down to D to D# up to G# to Line 2 C 8ths (all crossbeam connected) to (Bar 10) A quarter note tied to 8<sup>th</sup> to G 8<sup>th</sup> down to D-D# 8ths to (Bar 11 in 4/4 time) G#-C 8ths to A dotted half note tied to 8<sup>th</sup> in Bar 12 (back to 3/4 time).

After two quarter rests in Bar 8, horn I plays mf on four Line 1 A 16ths (connected by two crossbeams) to (Bar 9) A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to four 16ths to an 8<sup>th</sup> (with an 8<sup>th</sup> rest) to (Bar 10) four A 16ths to 8<sup>th</sup> (with an 8<sup>th</sup> rest) to four 16ths to (Bar 11) A 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to four A 16ths (followed by a quarter rest). In Bar 9, horn III plays the alternating A notes. So, after an 8<sup>th</sup> rest, it plays 4 A 16ths to A 8<sup>th</sup> (with an 8<sup>th</sup> rest) to four 16ths to (Bar 10) A 8<sup>th</sup> (with an 8<sup>th</sup> rest) to four 16ths to A 8<sup>th</sup> (with an 8<sup>th</sup> rest) to (Bar 11) four 16ths (followed by a quarter and a half rest).

Back to the end of Bar 8, the violins are arco playing four Line 1 A 16ths to (Bar 9) four A 16<sup>th</sup> figures played 3X (repeated in Bar 10) to (Bar 11 in 4/4 time) a 16<sup>th</sup> figure (followed by a quarter rest) to another figure (followed by a quarter rest).

Bar 12 = “Copy 2.” Etc.

In Bar 19 (:59), two trumpets in straight mutes and two flutes are highlighted playing a pronounced phrase as the rest of the orchestra repeats Bar 3, and Bar 4 (in Bar 20), Bar 5 (in Bar 21), and so forth. After a dotted 8<sup>th</sup> rest, flute I plays Line 3 E 16<sup>th</sup> to E dotted 8<sup>th</sup> up to G 16<sup>th</sup> figure to G dotted 8<sup>th</sup> to F# 16<sup>th</sup> figure to (Bar 20) F# dotted 8<sup>th</sup> up to A 16<sup>th</sup> figure to same A (a’’) half note to (Bar 21) E dotted half note. Flute II plays Line 2 A 16<sup>th</sup> to A dotted 8<sup>th</sup> to C 16<sup>th</sup> figure to C dotted 8<sup>th</sup> to B 16<sup>th</sup> figure to (Bar 20) B dotted 8<sup>th</sup> up to Line 3 D 16<sup>th</sup> to same D half note to (Bar 21) A dotted half note. Trumpets play the same notes and pattern (but an octave lower).

In Bar 26 (1:19) the flutes and trumpets play on E dotted half note (just prior was the D-C-D grace notes) tied to 8<sup>th</sup> note in Bar 27 up to A grace note to G 8<sup>th</sup> tied to quarter note tied to dotted 8<sup>th</sup> to A 16<sup>th</sup> (followed by a 16<sup>th</sup> rest). After a quarter rest in Bar 26, horns I & II play 16<sup>th</sup> notes C-B-B-Bb to Bb quarter tenuto and rinforzando-marked, tied to dotted half note in Bar 27. After a quarter rest in Bar 26, horns III & IV play on middle C half note tied to dotted half note next bar. After two quarter rests in Bar 26, muted Pos play the small octave Bb quarter note rinforzando and tied to dotted half note in Bar 27.

Etc.

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“Onward Jake” M-1002. CCF 230. 4/4 time. 15 pages, 55 bars.  
Track # 14 starting at 2:55. Scene: Big Jake talks to Sharpnose about how he’s looking forward to hunting elk as big as buffalo.

The VC/CB play *pp* on Great octave F tenuto whole note tied to quarter note in Bar 2 (in  $\frac{3}{4}$  time) up to small octave C tenuto half note to (Bar 3 in 2/2 time) small octave F whole note tied to whole note next bar. After a normal quarter rest and a triplet value 8<sup>th</sup> rest in Bar 1, flute I plays Line 1 Eb-F triplet value 8ths to Ab-Eb-F triplet 8ths (followed by a quarter rest) to (Bar 2 in  $\frac{3}{4}$  time) Ab-Eb-F triplet played twice (followed by a quarter rest).

*you take that part in alone*

M 1002 CCF 280 "ONWARD SNAKE" Bernstein (S-H)

*Ch as long as h-hood*

2 Flutes

1 Oboes

3 Clarinets #

*Squ* 1 Bassoons

4 Horns

2 Trumpets

2 Trombones

Drums

Harp

1 Acoustic Guitar

1 Violins

1 Viola

1 Cello

101.1

6-60

Acoustic Guitar

Violins

Viola

Cello

150n (55)

*(Get more)*

In Bar 3 in 2/2 time (quarter note = 60), the acoustic guitar I and guitar II play in “Bb” a rhythm pattern *p* of 8<sup>th</sup>-16<sup>th</sup>-16<sup>th</sup>-8<sup>th</sup>-th tied to 8<sup>th</sup> in the next figure to three more 8ths (repeat next bar). The BF sounds *p* on the Great octave Bb quarter note (followed by an 8<sup>th</sup> rest) up to F 8<sup>th</sup> tied to 8<sup>th</sup> to D 8<sup>th</sup> down to F quarter note (repeat next bar). Viole play on Bb/D whole notes tied to next bar. The CB plucks pizz on Bb quarter note (followed by two quarter rests) to F (same Great octave) quarter note up to (Bar 4) Bb quarter note, then the F again. In Bar 4, after a half rest, bongos play *p* on a quarter note to two 16ths to two 8ths.

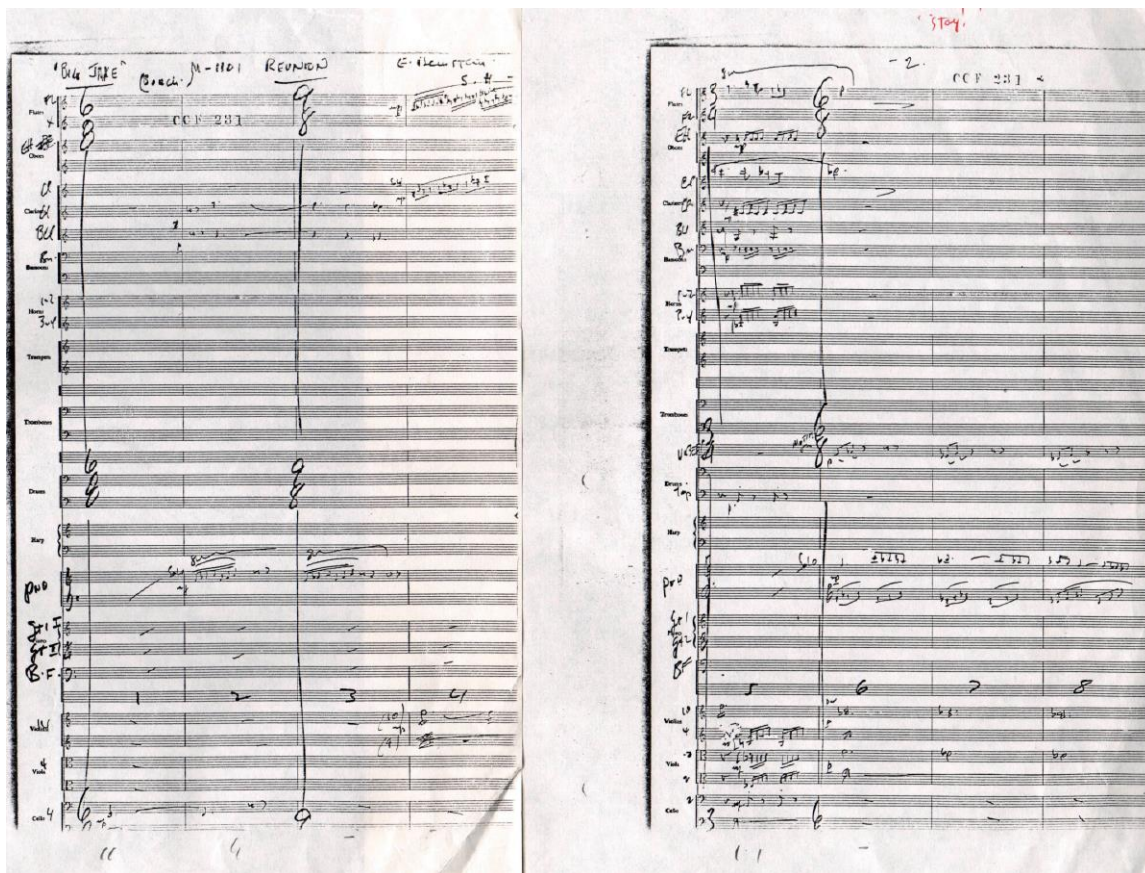
Etc.

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“Reunion” M-1101. CCF 231. 6/8 time. 6 pages, 22. Track # 15.  
Scene: Big Jake tells Fain he wants to see Little Jake. By Bar 6 and later in Bar 18 without the mask (violin solo dolce section of the cue) he sees him.

In Bar 1, VC/CB play *mp* on F dotted half note tied to dotted quarter note next bar (followed by a quarter and 8<sup>th</sup> rest). In Bar 2, the piano is “solo” playing 16<sup>th</sup> notes starting Line 2 (written Line 1 by with the 8va ottava above the notes) F-Ab-C (c’’) back down to F-Ab-C (all notes connected by two crossbeams), followed by a quarter and 8<sup>th</sup> rest. After a quarter and 8<sup>th</sup> rest in this bar, the clarinet plays Line 2 F dotted quarter note tied to dotted quarter note in Bar 3 (in 9/8 time) down to Eb dotted quarter note to Db dotted quarter note. The bass clarinet plays *p* on the same notes (but an octave lower register (Line 1 F, etc). Also in Bar 3, the piano repeats Bar 2 (this time with a two beat rest following).

In Bar 4 (:10), ten violins I play Line 2 F dotted half note bowed tremolo tied to dotted quarter note trem. Clarinet I plays rising triplet 8<sup>th</sup> note figures starting Line 1 F-Ab-Bb to C-Db-Eb to F-Ab-Bb. The flute plays *mp* on rising 16<sup>th</sup> note figures middle C-Db-Eb-F-G-Ab to next 16<sup>th</sup> figure Bb-C-Db-Eb-F-G to Ab-Bb-Line 3 C (c’’) -Db-Eb-F.



In Bar 5 (in  $\frac{3}{4}$  time, page 2), the flute plays Line 3 G dotted quarter note to Ab stand alone  $8^{\text{th}}$  to F-Eb 8ths to (Bar 6 in  $\frac{6}{8}$  time) F dotted half note decrescendo (all notes played legato). That clarinet I plays B dotted quarter note to Line 3 C  $8^{\text{th}}$  to Ab-G 8ths to (Bar 6) Ab dotted half note. The English horn plays, after a quarter rest, four Line 1 D 16ths (connected by two crossbeams) played 2X same bar. Clarinet II plays that pattern on small octave B 16ths. Fag I plays it on small octave Eb 16ths. Horns I & II play it on Ab/G while horns III & IV play on Eb/D. Four violins II play it on B/G (g'), violon on Eb/Ab/D. Timp beats on, after a quarter rest, the Great octave G staccato  $8^{\text{th}}$  (followed by an  $8^{\text{th}}$  rest) to another G  $8^{\text{th}}$  (with an  $8^{\text{th}}$  rest). The bass clarinet is ditto. VC/CB is ditto. Ten violins I are bowed trem on Line 2 F dotted half note.

In Bar 6 (:17) in  $\frac{6}{8}$  time, we see the boy riding in with a hood over his head escorted by a bad man. The piano is featured ("solo") playing p the tender or touching section of the cue. The bottom staff plays continual rising triplet figures of Line 1 F-Ab-C (F min) played twice in Bar 6 to (Bar 7) Eb-G-Bb (Eb maj) played twice to (Bar 8) Db-F-Ab (Db maj) played twice. The top staff plays the melody line on Line 2 F dotted quarter note up to descending Line 3 C-Bb-Ab  $8^{\text{th}}$  notes (crossbeam connected) to (Bar 7)

Bb dotted quarter note tied to 8<sup>th</sup> to Ab-G 8ths to (Bar 8) Ab-G 16ths to F quarter note tied to 8<sup>th</sup> to Eb-Db 8ths. The vibe plays p Line 1 F up to Ab 8<sup>th</sup> notes (let vibrate) followed by rests) to (Bar 7) Eb-G 8ths (with rests) to (Bar 8) Db-F 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter and 8<sup>th</sup> rests). Ten violins I are “div” (divisi) p on Ab/C (c’’) dotted half notes to (Bar 7) G/Bb to (Bar 8) F/Ab. Four violins II play the same. Four violas play Line 1 F dotted half note to (Bar 7) Eb to (Bar 8) Db.

Skipping to Bar 17 (:47), when Little Jake’s hood is being taken off, the piano is temporarily solo playing the same overall pattern. The bottom staff plays mp on Line 1 F-Ab-C (c’’) 8ths twice (repeated in Bar 18) while the top staff, after an 8<sup>th</sup> rest, plays Line 2 Ab-F 8<sup>th</sup> up to C-Ab-F (F min), repeated next bar. The vibe plays F-Ab 8ths (with rests), repeated next bar. Clarinet II plays p on Line 1 F tenuto dotted half note (repeat next bar). The harp also plays as the clarinet (Line 1 as well).

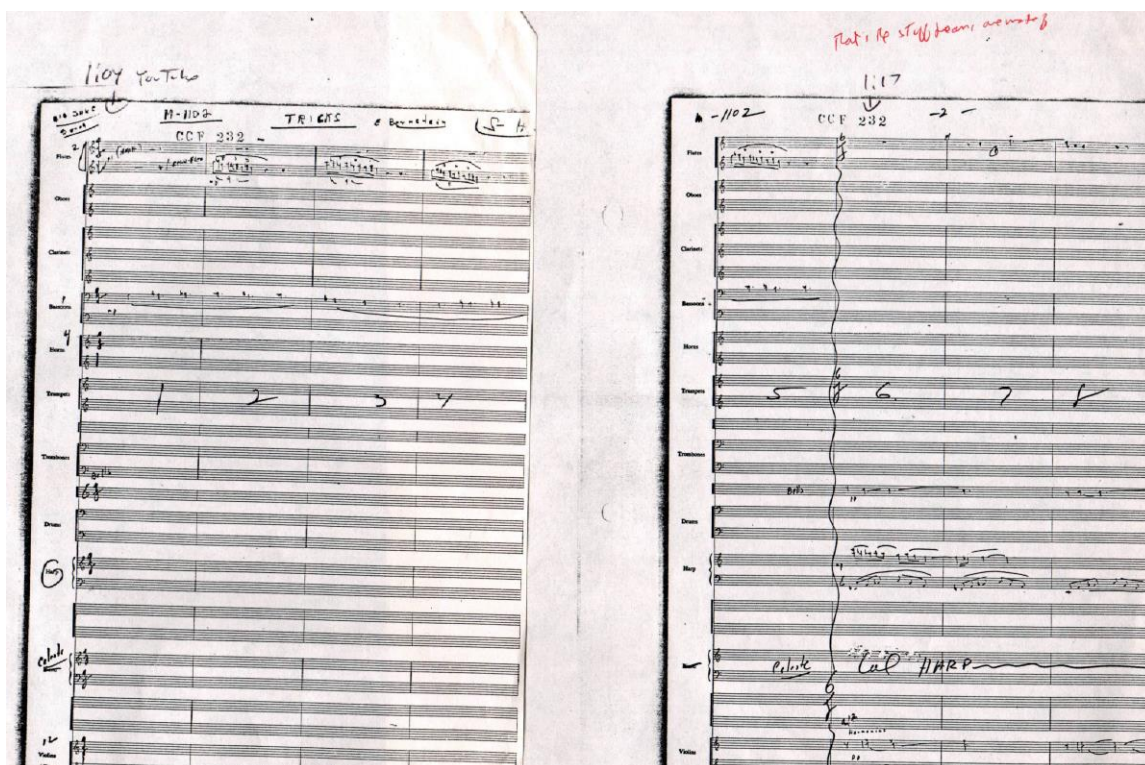
Starting in Bar 18, we come to that nice “violin solo dolce” phrasing. So, after an 8<sup>th</sup> rest, the solo violin plays mp legato on Line 2 C up to F 8<sup>th</sup> notes (crossbeam connected) to Ab-Bb-C (c’’) 8ths (crossbeam connected) to (Bar 19) Bb-C-Bb-Ab 16ths to G 8<sup>th</sup> figure, that G tied to G in the next 8<sup>th</sup> figure of G-F-Eb to (Bar 20) F dotted half note. Back in Bar 19, the clarinet plays the tenuto Eb dotted half note to (Bar 20) Db dotted (and tenuto) half note. Ditto harp. The vibe plays Eb-G 8ths (followed by an 8<sup>th</sup> rest) to Eb-G 8ths again (with 8<sup>th</sup> rest) to (Bar 20) Db-F 8ths (in that same pattern). The bottom staff of the piano plays Eb-G-Bb 8ths figure played twice to (Bar 20) Db-F-Ab 8ths played twice.

[Unfortunately, that is all the information I have of this cue]

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“Tricks” M-1102. CCF 232. 9/8 time. 6 pages, 21 bars. Start of track # 16.

In Bar 1, the bassoon plays rising dotted quarter notes mp on small octave G-Ab-Bb to (Bar 2) middle C-Bb-C to (Bar 3) Ab-G-F to (Bar 4) G-A-B to (Bar 5) C-B-C. The bassoon is then tacet for a long while.



In Bar 2, flute II is solo with (unclear writing) “? –plex.” Evidently it is some sort of an echo effect. It plays a “9” 16ths figure (3/8 duration) on triplet 16ths G-Ab-F, G-Eb-F, D-Eb-C (I believe these notes are correct since the writing was slightly unclear), followed by two dotted quarter rests. In Bar 3, it plays Line 3 C-Db-Bb, C-Ab-Bb, G-Ab-F (I believe). Etc.

In Bar 6 (:15) in 6/8 time, the harp is featured. The top staff plays mp starting on Line 3 C-Bb 16ths to Ab 8<sup>th</sup> to Bb-Ab 16ths figure to G 8<sup>th</sup> to Ab-G 16ths to F 8<sup>th</sup> figure, that F tied to (Bar 7) 16<sup>th</sup> to Eb 16<sup>th</sup> to F quarter note tied to quarter note. The bottom staff plays Line 1 rising 8<sup>th</sup> notes Db-F-Ab to descending Line 2 C-Ab-F (repeat next two bars). The celeste *also* plays these figures “col harp.” Twelve violins I are “harmonics” playing pp (after an 8<sup>th</sup> rest) on Line 2 C quarter note on the upbow tied to dotted quarter and tied to dotted half note in Bar 7). After a quarter and 8<sup>th</sup> rest in Bar 7, the flute plays Line 2 F tenuto dotted F quarter note tied to 8<sup>th</sup> next bar.

At the end of Bar 11 (:30) the horns play the Eb/Eb (small octave & Line 1 E-flats) 16<sup>th</sup> notes mf to (Bar 12) F/F (f/f) tenuto dotted half notes decrescendo. After a half-bar rest (quarter & 8<sup>th</sup>) the xylophone is solo playing three Line 2 C 8<sup>th</sup> notes to (Bar 13 (4/4 time) four C 16ths to “6”

sextuplet C 16ths to “3” triplet value 16ths C-Eb down to G (followed by an 8<sup>th</sup> and quarter rest).

In Bar 14, the violins are “natural” playing Lines 2 & 3 F (8 violins divisi) whole notes tied to whole notes next two bars, while four violins II play Line 3 C tied to next two bars. Viole play on small octave F, and celli & basses play on F/C ( c ). After a quarter & 8<sup>th</sup> rest, the bass flute and piccolo start to play descending phrase notes. The piccolo plays Line 2 Ab 8<sup>th</sup> to Gb-E 8ths (with an 8<sup>th</sup> rest) to Ab 8<sup>th</sup> to (Bar 15) Gb-E 8ths, etc etc. Incidentally, this is the scene where the lines said are: Now, you understand. Anything goes wrong, anything at all. You’re fault, my fault, nobody’s fault. It don’t matter. I’m going to blow your head off. It’s as simple as that.”

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“In The Fire” M-1103/1201. CCF 233. 4/4 time. 19 pages, 74 bars. Track # 16 starting at 1:11. On the cd it is labeled “Little Jake Again.” Scene: Fain yells out, “Kill the boy!”

The bass clarinet/Fag/C.Fag/Pos III/tuba/timp/piano bottom staff/VC/CB sound the sforzando F 8<sup>th</sup> note (followed by rests), repeated next bar. The bass drum also sounds an 8<sup>th</sup> note. After an 8<sup>th</sup> rest, the rest of the orchestra plays various sforzando 8<sup>th</sup> notes fortissimo. 3 viole bottom staff play small octave A# 8<sup>th</sup> while top staff plays B 8<sup>th</sup>. 8 violins II play B/A (a’’) while violins I play Line 3 F/B. Piano top staff plays B/A/B (b’’) 8ths. Pos I & II play small octave A#/B 8ths. Trumpets play B/FA 8ths while horns play G/Bb (?). Clarinets play F/B, oboes play A/B, and flutes play Lines 2 & 3 B 8ths.

After a quarter rest and then a triplet value 8<sup>th</sup> rest, they play two triplet value 8ths as given to three triplet 8ths. In Bar 2, after an 8<sup>th</sup> rest, they play normal 8ths as given (followed by rests). After the violins play the 8ths in Bar 2, and after a quarter rest, they play rising 16ths starting Line 1 F-Ab-Db-C (c’’) to Db-F-Ab-Line 3 Db.

M 1103/1301 CCF 233 IN THE FIRE Bernstein orch 5-14

Kill the boy!

Flutes

Oboes

Clarinets

Bassoon

Violas

Horns

Trumpets

Trombones

Drums

Ti-p

Harp

Violins

Viola

Vcllo

In Bar 3 (in 12/8 time), the violins play the Line 3 E dotted whole note rinforzando and tied to 8<sup>th</sup> note in Bar 4 (followed by rests). Flutes and oboes also play on E (Line 2 for oboes, Line 3 for flutes). After a dotted half rest, violas play small octave F/G quarter notes (followed by an 8<sup>th</sup> rest) to F/G

quarter notes (with 8<sup>th</sup> rest) to (Bar 4), after an 8<sup>th</sup> rest, F/G quarter to F/G quarter to F/G 8<sup>th</sup> tied to 8<sup>th</sup> to two note quarter dyads to 8<sup>th</sup> dyad. Celli play on A/D notes in the pattern given. CB play on Great octave A notes. The harp plays on Line 1 Cb/Eb/F tenuto dotted half notes (played twice in the next bar). The timp beats on F notes. Tuba also. Pos play small octave D/F/G notes. Clarinets play F/G notes. The bassoon plays on D notes while the C. Fag plays on F.

The horns & trumpets, however, play triplet 8<sup>th</sup> note figures. Trumpets play on Cb/Eb/F (as also horns). They continue this pattern next bar (four such figures).

Skipping to Bar 23(2:23), the Big Jake theme is softly played in the context of the little boy. Scene: Little Jake asks Big Jake (regarding his leg shot up): “Hurt?”

The oboe is “solo” *mp* playing the theme. After a quarter rest, it plays Line 2 C-D-C triplet 8ths to E half note tied to 8<sup>th</sup> in Bar 24 down to Line 1 G 8<sup>th</sup> up to C-D-C triplet 8ths again up to Line 2 G down to E 8ths to E quarter note tied to 8<sup>th</sup> in Bar 25 (page 7). Then it plays Line 2 G 8<sup>th</sup> to descending 16ths F-E-D-C up to D-C 8ths to Line 1 A quarter note tied to quarter note in Bar 26 to C-D-C triplet 8ths up to E 8<sup>th</sup> down to G 8<sup>th</sup> tied to quarter note.

Back in Bar 23, the harp to staff plays *pp* on arpeggiando Line 1 G and Line 2 C/E/G (C maj) half notes to G/B/E/G (E min), repeated next bar. The bottom staff plays rising 16<sup>th</sup> notes small octave C-G-C-E (e’), followed by a quarter rest, to E-G-B-E (followed by a quarter rest). Repeat next bar. Six violins I play *pp* on Line 3 G tenuto quarter note to G tenuto half note (obviously a mistake since it is 4/4 time, so it should be two half notes). Repeat next bar. Ten violins II play Line 2 C/E quarter notes (should be half notes) to B/E tenuto half notes. Repeat next bar.

In Bar 25 (page 7), the harp top staff plays arpeggiando half notes G/C/E/Line 2 E (g’’) to A/C/F/A. The bottom staff plays rising 16<sup>th</sup> notes small octave C-G-C-E (e’’) followed by a quarter rest to D-A/D/F (followed by a quarter rest). So C maj to D min 7 (D/F/A/C). In Bar 26, the top staff plays A/C/F/A arpeggiando to G/B/E/G. Tacet next bar. The bottom staff plays 16<sup>th</sup> notes G-C-D-D (I believe) followed by a quarter rest to C-G-C-E. Violins I play on Line 3 G half note to A half note tied to A half note in Bar 26 to G half note tied to whole note in Bar 27. Violins II play Line 2 C/E

half notes to C/F half notes tied to half notes next bar to B/E half notes tied to whole notes next bar.

In Bar 28, after an 8<sup>th</sup> rest, the oboe continues very briefly with the melody line on Line 2 G 8<sup>th</sup> to descending 16ths F-E-D-C up to D-C 8ths to Line 1 A quarter note to (Bar 29 in  $\frac{3}{4}$  time) C quarter to D half note. The harp plays G/C/E/G arpeggiando half notes to A/D/F/A (tacet next bar) while the bottom staff plays 16ths small octave C-G-C-E (with quarter rest) to D-A-D-F (with rest). Violins I play Line 3 G half note to A half note tied to dotted half note in Bar 29 (in  $\frac{3}{4}$  time) while violins II play Line 2 C/E half notes to C/F half notes tied to dotted half notes next bar, decrescendo.

In Bar 30 in 4/4 time (2:52), the celli are featured playing p a gliss of small octave D quarter note up to Line 1 Eb dotted half note tied to half note next bar, and then D quarter note gliss up to Line 1 Eb quarter note tied to (Bar 32) whole note and tied to (Bar 33 in  $\frac{3}{4}$  time) dotted half note. Back in Bar 30, viole play p on small octave D whole note tied to half note next bar to D tenuto half note tied to whole note next bar and tied to dotted half note in Bar 33. After a half rest in Bar 30, 8 violins II play p the Line 1 D quarter note gliss up to Line 2 F# quarter note tied to half note and 8<sup>th</sup> note in Bar 31 (followed by an 8<sup>th</sup> and quarter rest). In Bar 32, violins II play Line 1 D quarter note gliss up to Line 2 F# dotted half note tied to dotted half note next bar. After a half rest in Bar 32, 8 violins I play the Line 2 E quarter note gliss up to Line 3 G quarter note tied to G dotted half note in Bar 33 (page 9).

In Bar 34 in 4/4 time (3:07) the music erupts. Trumpets II & III play forte on two Ab/Bb 16<sup>th</sup> figures (for such dyads per figure), followed by a half rest. I believe the snare drum also plays those 16<sup>th</sup> note figures. After a half rest, the Pos/tuba/bass clar/Fag/C.Fag/timp/BF plays the G rinforzando quarter note to Bb-G sforzando 8<sup>th</sup> notes to (Bar 35) G sforzando 8<sup>th</sup> note, etc.

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**Big Jake Apache #1203 GOING HOME** t. 18m f. 4m  
orch. S.H.

CCF 235 CCF 235

Flutes 1, 2  
Oboes 1, 2  
Clarinets 1, 2  
Saxophones 1, 2  
Trumpets 1, 2  
Trombones 1, 2  
Tuba/Euphonium  
Drums  
Cymbals  
Piano  
3F  
Bass

FAST 1 2 3 4

5 11 11

“Little Jake Again” [or “Little Jakes Fires (Again)"]. 26 pages, 104 bars. Apparently this cue seques from the previous cue. I have no info on this cue.

“Going Home” M-1203. CCF 235. “Fast” in  $\frac{3}{4}$  time. Track # 16 starting at 7:40.

Sixteen violins play ff on Line 1 A-G-D-E 16ths (connected by two crossbeams) to A-G 16ths (connected by two crossbeams), followed by an 8<sup>th</sup> and quarter rest. Repeat thru Bar 4. Six violas play the same pattern on Line 1 register notes as well. VC/CB play forte on Great octave A dotted half note tied to next bar, and then G dotted half note in Bar 3 tied to Bar 4. The bass clarinet also plays that pattern but in small octave register. The Fag and C.Fag play as the VC/CB.

In Bar 9 (7:50), the music erupts again. Flutes/oboes/clarinets/harp/16 violins play *fff* fast and furious descending 16<sup>th</sup> note repeat figures of Line 3 C-B-A-G (played 3 times per bar thru Bar 11). The bass clar/Fag/C.Fag/trumpets II & III/Pos/tuba/timp/altri strings play three 8<sup>th</sup> note figures per bar of combined rinforzando B/D#/Eb/E/F/F#/Gb (perhaps more!). Specifically, VC play two Great octave E/B/F# sforzando 8ths (crossbeam connected) played 3X per bar for three bars. CB play on Great octave E notes. Viola play small octave D#/F/B 8ths. And so forth.

After an 8<sup>th</sup> rest, horns are highlighted playing the E 8<sup>th</sup> note gliss crescendo up to Line 2 E quarter note to D# rinforzando quarter note. Repeat next two bars.

I have no further notes on this cue.

Elmer Bernstein website:

<http://www.elmerbernstein.com/>

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